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dwb
No. 101 May 1992

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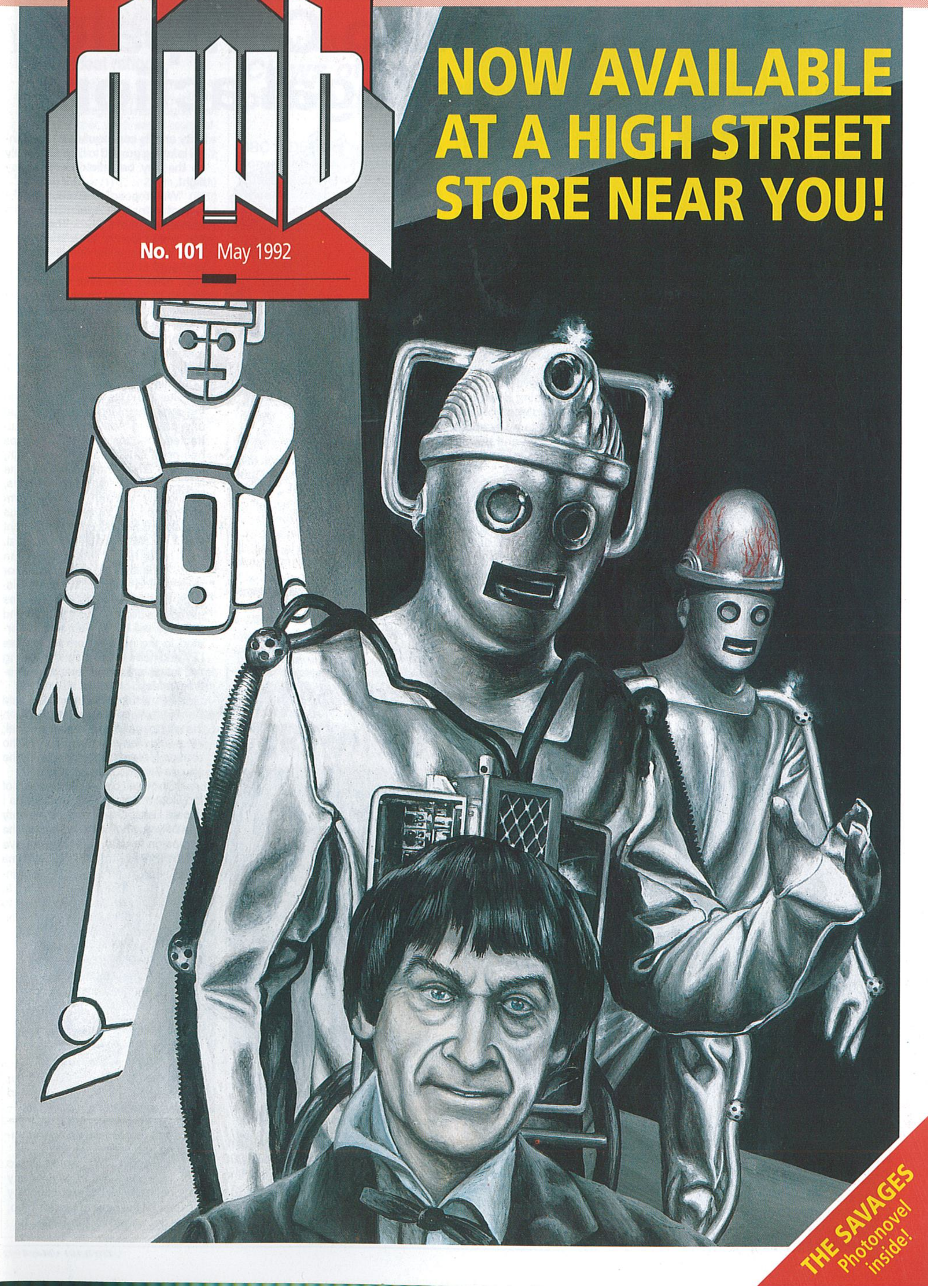

THE SAVAGES
Photonovel
inside!

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Those of you who read any of my earlier fanzines, in particular Five Hundred Eyes, will recall with fond nostalgia my editorials which always seemed to consist of nothing but excuses for why the current issue was late/badly designed/printed on toilet paper. As my life continues to lurch from crisis to crisis and I continue to be quite chaotically disordered, I see no reason to stop now.

So before my first issue of DWB even gets as far as page 2 I feel obliged to apologise for everything — the typing, the lack of illustrations (due to a surfeit of written content, fortunately) and especially the layout. As you'll no doubt be sick of hearing by now, DWB has gone DTP, with all that follows having been compiled using the very latest in Apple Mac technology. What all this means is simply that it's now a lot simpler to make huge cock-ups, and *ludicrously* easy to inflict eye-damagingly small type and cringingly bad layout on the unsuspecting readership. So I apologise if this issue looks as if a three year-old has just discovered , and I can only assure you that by next issue I should have things back under control.

DAVID

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**Editor**: David Gibbs • **Executive Editor**: Gary Leigh • **Production Assistant**: Fiona Harvey • **Designer**: Gary Wales.

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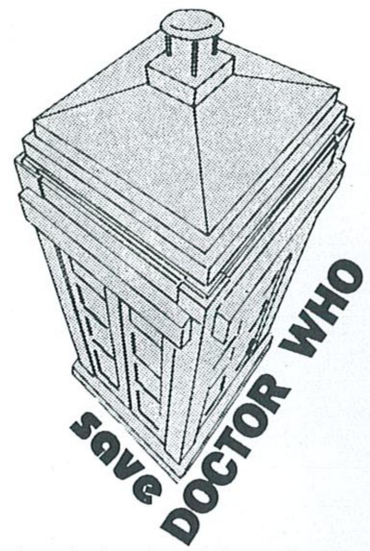
COVER: RONALD BINNIE

# Save Who Campaign drops legal action



THE DOCTOR WHO ACTION COMMITTEE have dropped their plans to launch a legal action against the BBC, due to a lack of funds. However, the money so far raised will continue to be used to campaign for the return of the programme — the funds have been channelled into a press campaign which will tie in with the prize draw to be held towards the end of May.

Committee spokesman Jeremy Bentham said that although the Campaign had received sufficient entries and funds to mount a legal action, they did not have enough to be able to sustain going down that path for any protracted length of time, especially if they had to worry about lodging money at court and paying substantial legal costs to solicitors, barristers and the like.

A further blow was the loss of their promised platform on the BBC's independently produced Biteback programme. Although the producer, Alex Sutherland was enthusiastic, the BBC found it easy to side-step the debate simply by not supplying a representative for the programme. As Ms Sutherland said, "You can't have an argument if there's no one there to argue with!"

The Committee do, however, have funds substantial enough to be able to fund a strong and sustainable press campaign against the BBC outside the Corporation's boundaries. They hope to bring the abence of any plans for a new series before the public eye, using the fact that the show earns far more in revenue for the BBC than it costs to make.

"Already you may have seen in the newspapers growing disquiet about Jonathan Powell's ability to run BBC1," said Jeremy Bentham. "His programmes are sliding in popularity and in consequence his channel is losing ground to ITV, especially on the key battlefield of Saturday night.

"We propose to increase this focus of attention against Powell's management of BBC1. The bottom line is that Doctor Who is very unlikely to return while Powell remains in charge of BBC1. It is known that Alan Yentob would like Doctor Who for BBC2, but that channel's budget would not be able to support co-funding something like a 26-week season. So Doctor Who can only realistically come back on BBC1, and that means lobbying for a change of Controller!"

Due to the General Election, and the consequent lack of publicity that any draw in April would have attracted, the closing date for entries has been extended until May 15th, so there is still time to enter. The prizes include props from the series, previously unseen footage from *Vengeance on Varos*, and various items of memorabilia, including a mint condition 1973 Radio Times Special.

Through the 'Maggie Farran Press' publicity wing of the Doctor Who Action Committee, the message that good Doctor Who stories are always tremendously popular and saleable will be spread and re-iterated to the newspapers as well as ITV and radio in the weeks following the intital press conference sometime in May.

"If Powell can be removed," said Bentham, "then we could be well on the way to realising our ultimate goal; the production of a new Doctor Who season for transmission in 1993, the show's thirtieth anniversary year.

"On behalf on all the members of the Doctor Who Action Committee I should like to thank each and every one of you who have supported the campaign to date. I regret we have not been able to amass the sums necessary to prosecute a sustainable legal action yet, but thanks to you we do now have the means to bring the plight of the series onto the one platform where it will be most visible to everyone — the Media."

DWB will of course continue to keep you fully informed of all developments in the Save Doctor Who publicity campaign.

# *Power* and *Evil of the Daleks* books in 1993

*left:* Terry Nation, creator of the Daleks
*© 1964 Syndication International Ltd*

JOHN PEEL, author of *The Chase*, *The Dalek Masterplan* and *Timewyrm: Genesys* amongst others, is to novelise two of the remaining six unnovelised Doctor Who television stories, *Power of the Daleks* and *Evil of the Daleks*.

An agreement has been reached between Terry Nation, holder of the Dalek copyright, the estate of the late David Whitaker, author of the tv scripts, and Virgin Books to enable publication of the last two Patrick Troughton stories next year — *Power of the Daleks* is expected to be released in February 1993, with *Evil* to follow in July.

*Power of the Daleks* will be the first new novelisation published by Target since *The Pescatons* last year, and the first of a televised story since *Battlefield*. New releases have since then come only from Virgin Books' *New Adventures*, although the Target imprint has continued to reprint old novelisations with new covers.

The situation regardingEric Saward's two Dalek stories remains unchanged, as does that of the two Douglas Adams stories, *The Pirate Planet* and *City of Death*.

## Video pirate fined £1200

GARY BARNES, of Milton, Hampshire, has been fined £1200 with £120 costs after pleading guilty to four charges under the Copyright, Designs and Patents Act.

He was found with 300 Doctor Who episodes — some of which had not been released by BBC Video — which the Federation Against Copyright Theft discovered he was counterfeiting and selling illegally.

Once again DWB would like to warn its readers not to pay for any copyright material not authorised by its owner (in the case of Doctor Who, videos not issued by the BBC).

# briefly

## BBC2 repeat ratings

The audience figures for the recent repeat season on BBC2 have been variable, with *The Sea Devils'* average somewhat higher than *The Mind Robber*, which was of course affected by the later timeslot given to it by the Winter Olympics. The position in the BBC2 chart is given in brackets

| | | |
|---|---|---|
| **The Mind Robber** (1) | 2.57m | (16th) |
| **The Mind Robber** (2) | 2.64m | (20th) |
| **The Mind Robber** (3) | 1.50m | (-) |
| **The Mind Robber** (4) | 1.50 | (-) |
| **The Mind Robber** (5) | 3.46m | (14th) |
| **The Sea Devils** (1) | 3.12m | (14th) |
| **The Sea Devils** (2) | 3.55m | (13th) |
| **The Sea Devils** (3) | 2.96m | (15th) |
| **The Sea Devils** (4) | 3.37 | (12th) |
| **The Sea Devils** (5) | 3.10m | (13th) |
| **The Sea Devils** (6) | not available | |

## Australian Tomb video

Polygram in Australia are to release Tomb of the Cybermen on VHS no later than the end of May. It is currently with the Australian Film and Censorship Board for its classification rating.

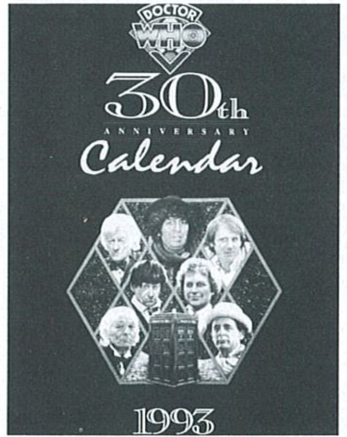
## BBC satellite plans

The BBC have announced plans for an entertainment channel on the Astra satellite, in conjunction with Thames Television (who recently lost their ITV franchise). Programming will be made up of old programmes from the BBC and Thames archives, and although no specific mention has been made of science-fiction, it is probably safe to assume that some shows will feature alongside the likes of Dad's Army and Minder. The service will be free initially, funded by advertising, but may be scrambled at a later date.

## Dr Who calendar for 1993

Vision Publications are to release a Doctor Who calendar for 1993 to celebrate the 30th anniversary of the programme. Featured artists include Alister Pearson, Lee Sullivan, Colin Howard, Pete Wallbank, Les Edwards and Mark Oldroyd, as well as fan artists Brian Hudd, Paul Vyse and Alistair Hughes.

The 16.5" x 11.5" colour calendar,e from May, is spiral bound on 200gsm art paper with a laminated cover, and costs £9.99, or £10.99 direct from Vision Publications. For further details send a SAE to: PO Box 319A, Surbiton, Surrey, KT5 9YE.



## No sci-fi on BBC Select

BBC Select, the BBC's new overnight subscription television service have confirmed that they have no immediate plans to launch a Science- Fiction/Telefantasy channel as it would not be viable until Select is well established. A 'Classic tv' service is still a possibility for 1993 — a decision will be taken soon.

# Doubts over *Claws of Axos* picture quality

BBC
The Claws of Axos
DOCTOR WHO
U
Starring JON PERTWEE

BBC VIDEO are reported to be concerned about the duplicated quality of the new *Claws of Axos* release. The master tape wasn't perfect to begin with, and the mass-produced copies rather less so.

No official statement was available at the time of going to press, although one is expected in the near future. *The Claws of Axos* (BBCV 4742) will be released as planned on May 5th, alongside *The Tomb of the Cybermen* (see page 9) and the Woolworths exclusive release of *The Twin Dilemma*, chosen at the last minute to replace *The Aztecs*, which should be released in November (see right).

# Auction news

Bonhams of London, at a recent sale of Lovejoy props and costumes revealed that several showbusiness-style auctions would take place towards the middle of 1992. The first of these was to be purely 'star' rated material; however, an auction, provisionally slated for August, would possibly include Sylvester McCoy's pocket watch seen in *Silver Nemesis* and a red Dalek from the film *Daleks: Invasion Earth 2150AD* amongst other BBC light entertainment costumes. It was hoped that the costume store would again be examined to locate the other Doctor Who and Blake's 7 costumes that must surely still reside within.

Bonham's recent, well-publicised warehouse auction was also a great success with fans and the public alike, although still badly thought out, a fact that the BBC's own Clothes Show were keen to point out on the day. Various costumes were incorrectly identified and the severe lack of any quality Who lots was very apparent. This however did not stop two *Terminus* helmets reaching almost £400 a piece and most of the Blake's 7 costumes making on average £250 each.

Items incorrectly labelled included Dorian's mask from *Rescue* and a mask incorrectedly identifed as that of Hieronymous from *Masque of Mandragora*. Other pieces of memorabilia included an Ambassadors of Death spacesuit, several Vardan costumes from Invasion of Time, Sarah-Jane's *Masque* ballgown, Morgaine's costume from Battlefield, three of Servalan's dresses, and finally a box of masks from *Happiness Patrol*, *Mysterious Planet*, the dance scene in *Mandragora* and finally the real mask of Hieronymous, at the bottom of the box.

It seems obvious that Bonhams require better researchers than they currently employ, as with the auctions that have preceeded it, so many items have been thrown to the winds. Let us hope with the auctions that are to follow will be organised in a much better manner.

*MARK P SHORT*

# BBC Film Club video

As we went to press the final touches were being added to the BBC Film Club's latest production, *More Than A Messiah*. This new drama follows on from *Summoned By Shadows*, and should be on sale by the time you read this.

The final scenes were shot in February at Cheddar Caves with all cast members present, except for Mark Trotman who had completed his commitments to the video.

"I'm very pleased with the final product, especially the cave scenes," says director Bill Baggs, who is pleased to note that there has been a lot of interest from America towards the two productions.

A script is already being prepared for the third in the series and has the working title of *Hook-Wire*. The writer is Nick Briggs, well known as the interviewer for Myth Makers videos and as the Doctor in Audio Visuals' audio plays. Bill Baggs has ambitious plans for the new production — "We're hoping to have a bigger budget and may possibly shoot on film instead of video."

*Back row (l-r):* Nicola Bryant, Sophie Aldred, Colin Baker; *middle row (l-r)* Nigel Fairs, Barbara Shelley, Peter Miles; *front row:* Julian Boote.

Further details can be obtained from: BBV, 53 South Road, Beeston, Nottingham, NG9 1LY.

# videos

THE 1992 BBC VIDEO schedule currently looks like this:

**May:** *Tomb of the Cybermen*
*The Claws of Axos*
*The Twin Dilemma*

(The latter will be available from Woolworths only.)

**July:** *Shada*
The Dalek Special
The Cybermen Special

*Shada* will be a single tape priced at £19.99. The substantial price rise for this is, of course, due to the extra work required in compiling the tape, which will be sold with a script book to bridge any gaps in the action. Tom Baker has provided the narration, and Keff McCulloch has provided the music 'in the style of Dudley Simpson'.

Peter Davison presents the Dalek special, featuring interviews with designer Raymond Cusick, actor John Scott-Martin and Dalek voice Roy Skelton. The featured episodes will be *The Daleks' Masterplan* episodes 5 and 10, and *Evil of the Daleks* episode 2.

The Cybermen special is presented by Colin Baker, and includes interviews with Morris Barry, Wendy Padbury and Roy Skelton (again!). This tape features four complete episodes, all from the Troughton era: *The Moonbase* 2 and 4, and *The Wheel in Space* 3 and 6. Both this tape and the Dalek special will be priced at £12.99.

**Sept:** *Earthshock*
Tom Baker Years

The latter will be a double tape set, with Tom Baker watches old clips of his stories and reacts. The producer for this tape is Ron Mcgregor.

**Nov:** *Mawdryn Undead*
*The Aztecs*

Apparently BBC Video decided that *The Aztecs* was too good for a Woolworths-only release and decided to release it generally. Either that or Woolworths said they didn't want a black-and-white story. So they got *The Twin Dilemma* instead ...

*Image of the Fendahl* has been dropped from the schedule for the time being. Finally, as you'll probably know by know, Woolworths are currently selling Blake's 7 tape 17 (Children of Auron) with an exclusive Paul Darrow interview attached. Ah, the perils of taking a two month break from publication!

Some of you might be interested in the fact that (William) Russell Enoch is currently playing Rita Fairclough's latest beau Ted Sullivan in Coronation Street. Personally I think that you'd be just as interested knowing that Frazer Hines is *still* in Emmerdale, but there you go.

# briefly

## Man from UNCLE on BBC2

All bar 17 episodes of The Man from UNCLE have been purchased for screening on BBC2 after Star Trek: The Next Generation completes its run. The missing episodes are presumably the fifteen that form the movie re-edits, along with two other segments which seem to have rights problems. *Andrew Pixley*

## Quantum Leap renewed

Quantum Leap was renewed for a fifth season at the end of March. BBC2 are currently screening the third season, with no clear commitments after that. Season 5's opener is said to feature Sam leaping into the making of an episode of Magnum PI (also produced by Don Bellisario). *Brian Robb*

## Young Indiana cancelled

According to the Washington Post, ABC have axed George Lucas's new series The Young Indiana Jones Chronicles after a handful of episodes due to poor ratings. The show featured the adventures of a young Indy at ages 12 and 19 as told by a present day 90 year-old Indiana. *Brian Robb*

## New Star Trek book

Titan Books publish the new Star Trek novel (#54), *The Disinherited* by Robert Greenberger, Michael Jan Friedman and Peter David: ISBN 1-85286-391-9, on May 21st, price £3.99.

# Doubts over Stewart and Spiner for ST-TNG season 7

Executive producers Rick Berman and Michael Piller have made it official that they plan to take Star Trek: The Next Generation into not only a sixth but also a seventh season. The question remains how many of the current cast will be persuaded to remain after all contracts expire at the end of next season. Marina Sirtis (Troi) has already said that she would be very willing to remain with the series as long as Paramount will have her! But it is widely believed that Brent Spiner (Data) and Patrick Stewart (Picard), in particular, will be more difficult to retain. Spiner will only say that he will make that decision when the time comes. Jonathan Frakes (Riker) puts off questions by simply maintaining that he knows nothing about anything beyond next season's sixth series.

Paramount find themselves in the uncomfortable position of having to decide in the very near future whether or not to try to produce yet another Star Trek film with the original cast in the immediate future, or wait until the TNG cast is free for a project. Although Star Trek VI was intended to be the last film with the original series cast, its unexpectedly strong critical reception and $75 million in US box office receipts has opened some ears to the clamor of several cast members who are not ready to be retired.

Although the studio seems to not want to have either Nimoy or Meyer direct a Star Trek VII, it seems likely that Nimoy would at least have considerable input on any project. Part of the dilemma for the studio is that any film with the original cast would probably have to be rushed into production next fall, but that might present an impossible additional challenge for the studio's technical staff, which will be tied up with making not only another season of The Next Generation, but also the new Star Trek spin-off, DS9. If the powers that be hesitate, they may not be so sanguine after the summer receipts are in — Paramount is currently riding high on the success of Star Trek VI and the much more profitable Addams Family and Wayne's World, but will have to rely on Patriot's Game with Harrison Ford to counter Lethal

## Deep Space 9 latest

Casting for Deep Space 9 is getting off to a later start than anticipated and production will now start in August instead of July, making room for the sixth season of The Next Generation to get underway in July on its own. It is known that the two-hour premiere will feature a cross-over story with the crew of the Enterprise, and probably some emotional fireworks ... the commander of the space station in Deep Space 9 will be a Starfleet officer who lost most of his family in the Borg attack chronicled in *The Best of Both Worlds* and he hates Locutus. Majel Barrett Roddenberry has confimed that she is taking a keen interest in the new series, adding strength to rumours that Lwaxana Troi will find her way to the somewhat battered relic of Ferengi workmanship. The station orbits Bajora, Ensign Ro's homeworld *(see Next Generation episode guide, page 39)*, and the Cardassians will figure as major villains in the new series. It is the appearance of a stable wormhole in the sector that prompts new interest in the abandoned station, which Starfleet tries to maintain and repair. Whoopi Goldberg may also make some guest appearances, perhaps to visit a son.

*The Star Trek: The Next Generation episode guide finally gets to season 5 this issue, starting on page 38. I hasten to add that the delay was nothing to do with kathleen, who has been sending us updates religiously, but due to various factors on our part, not least of which was the ubiquitous lack of space. The format this issue is somewhat condensed compared to season four, in repsonse to reader's requests, and the plot endings are not revealed. I apologise to Kathleen for editing them so brutally, but it was that or nothing. Any errors that creep in are therefore my own — David.*

## Next Generation — Season 5

The last few episodes of The Next Generation have stilled some of the criticism that has been directed at the current season. *The Outcast* fulfilled Gene Roddenberry's promise to deal with the subject of sexual orientation, although not by introducing gay characters as many had anticipated. *Cause and Effect* performed the difficult task of sustaining interest in a plot involving a time loop which repeats over and over again, but ending each time in the destruction of the Enterprise! And in *The First Duty*, Wil Wheaton returned for the second time this season as Wesley Crusher, but this time Wesley had made a mistake which Picard cannot resolve for him. Starfleet Academy was seen for the first time in this story and more tantalising tidbits are dropped concerning Captain Picard's own stormy career at the Academy.

Seven episodes remain to be broadcast, and several of these promise to be of the recent high standard. However, first Lwaxana Troi makes her annual visit in *The Cost of Living*, and *Perfect Mate* promises controversial in its portrayal of women. These will be followed by *Imaginary Friend*, in which a child's invisible playmate is in fact an alien entity, and *I, Borg*, in which Dr Crusher and Geordi try to salvage a rescued Borg scout over the objections of Picard and Guinan.

In *The Next Phase*, Geordi and Ensign Ro are made invisible by a new Romulan advance on cloaking technology, but their friends think they are dead. Daniel Stewart, Patrick Stewart's son, will make his television acting debut in *The Inner Light* playing ... Picard's son. Picard is rendered unconscious by an icon in space and creates an imaginary alternative life for himself in his own mind. Picard will have grandchildren as well as a son in this other universe. The season finale will be another cliffhanger after all, but this time Data will be the central figure. In a complex plot involving time travel, Data discovers evidence of his own future destruction and also ends up meeting Mark Twain in the twentieth century. The story is called *Time's Arrow*.

*All Star Trek news by Kathleen Toth.*

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**Russell T Davies**
**Manchester**

I'm just writing to say thank you! I walked into work this morning to find someone has anonymously left issue 98 of your magazine on my desk (I work at Granada; perhaps this was David Plowright's parting gesture). Anyway, the reason for this only became clear when I flicked to page 23 — the Dark Season review.

Completely marvellous! Of course, I agree with every word: but then, since I wrote Dark Season, I suppose I'm slightly biased. David Gibbs, thank you very much. Sometimes it's hard with children's tv to know whether anyone's really watching, let alone *remembering*, so that review's cheered me up no end.

And thanks in particular for not mentioning the terrible wigs!

**TOMB OF THE CYBERMEN**

**John Deacon**
**Chester**

"The memory cheats," said JNT. Countless fans derided him for saying it, but then most fans are narrow-minded individuals who allow a modestly-budgeted family drama series to govern an unhealthily large proportion of their lives.

I was not one of the people who cheered "hooray for the return of another gem from the golden age of 'Who," following the appearance of *Tomb of the Cybermen*, because — let's face it — 1960s Doctor Who was hamfistedly-made childish bilge.

Of the remaining Patrick Troughton episodes only *Evil of the Daleks* 2 and *The Web of Fear* 1 come close to be worthy of being termed 'drama', the rest being shallow, clichéd and poorly acted. Why Troughton's portrayal has been praised to the skies has always been beyond me: he played an unrealistic caricature with quite appalingly affected mannerisms. Hartnell might not have been able to deliver a line consistently, but at least he was fun to laugh at!

Decent Doctor Who began with the colour era, with the removal of condescending scripts and a vast improvement in overall production standards (compare seasons six and seven and you'll see what I mean).

How can *Tomb of the Cybermen* be called a classic when:

(a) Fans have relied on 25 year-old memories, and

(b) Director Morris Barry was also responsible for the mind-numbing dross of *The Moonbase* and *The Dominators*?

Face facts: Doctor Who proper lasted from 1970 to 1989. What went before was junk.

**Alister Pearson**
**Isle of Wight**

While I was browsing around Forbidden Planet on Monday 17th February I came across the latest issue of DWB (#99). On page 5 (I think — I didn't buy the issue so I don't have it to refer to) under the title 'Tomb Latest' or 'Tomb Update' or something like that, I discovered a brief paragraph claiming that Andrew Skilleter had "won the coveted commission" or some such phrase.

I found this most interesting, not least because I had just come along the Central Line to Tottenham Court Road from White City where I'd visited BBC Enterprises to deliver the artwork for *The Tomb of the Cybermen* video cover.

You phoned me on Monday 27th January to ask if I'd heard the news about *Tomb* (the answer to which was, of course, yes; I'd been told the previous week) and to ask if I knew who was doing the cover. My reply was, quite truthfully, 'No'. 'Andrew Skilleter,' you informed me, as if it were a hard fact.

Fascinating! In that case, perhaps you could explain why I received a phone call the following day from the BBC, commissioning *me* to do the cover? And perhaps, in future, you would do me the honour of allowing me to tell you what work I *am* doing, rather than you telling me about the work that I'm (supposedly) *not* doing! A sensible idea, I think you'll agree?

**Steve Whitton**
**Munich, Germany**

The cover story of DWB 99 made it one of the most enjoyable editions for a long time.

I remember *The Tomb of the Cybermen* very well from my childhood, and am looking forward very much to seeing it again. Whilst I expect that some of the effects will look dated compared to what's possible today, I'm sure that the atmosphere, quality of script and acting will ensure that this story lives up to our expectations. This is stuff that young and old alike can watch. Which is in direct contrast to the rubbish that a lot of us have suffered over the past seven years or so.

*The Tomb of the Cybermen* will bring back for me memories of Saturday evenings by the fire, crumpets, The Beatles, The Monkees, and The Daily Mail Boys and Girls Exhibition at Olympia. Bring back those wonderful days of monochrome!

Let's hope that there are more missing episodes to be found where these ones came from.

**Michael Healy**
**Birkenhead, Merseyside**

The cover to DWB 99 was superb and conjures up an evocative image of the desolate wastes of Telos. I don't know why the producers didn't carry on with that stylised Cyber-head as it symbolises the relentless drive of harsh technology and cold logic, and would have provided an easily identifiable sign such as the swastika. They should have used it on the cover of the BBC Video.

**Allan Toombs**
**Hackney, London E9**

DWB 100 was remarkable for its host of gushing reactions to *TOTC*'s rediscovery from fans usually noted for their reserve. Also the impatience of some reviewers champing to get their teeth into the tale amused me. In another few months we'll all have an opinion on my namesake story. Some of the densely argued cases for classic status are worthy of the high courts! Ewen Murray and Justin Richards must be the Rumpoles of fandom (your honour).

*Tomb* is the first misisng story to be returned and released directly to us masses without passing through the filters of 'pirate' networks and I'm sure fandom's reactions will be very interesting indeed.

**Keith Dando**
**Coventry**

I will agree that the return of *The Tomb of the Cybermen* is a major event in the contemporary history of the series. I feel that I must point out, however, that that is all it really is. Now I am not attempting to denigrate something that I have not as yet seen, nor to discredit the status that it is popularly accorded; I do wish to place it in a wider context to that in which fans may choose to place it.

First, the reporting of the discovery. No doubt Mr Bentham's leading article will go down in the lore of the series as gospel truth. The story given may or may not be true, but it will be accepted as truth. time and again there have been stories published and left unchallenged. Who are these mysterious TV stations that return material? What is the evidence that suggests that episodes of *The Reign of Terror* were destroyed in Cyprus? Shouldn't the BBC have always known what was held at the NFA, and so known that they had *Dominators* and *War Games*? Why haven't the NFA still got copies of them?

It is this way that stories are presented to us as facts when in truth they may be surmises, halftruths or deliberate lies. Glib acceptance will also undoubtedly rule the day in May as you troll into Smiths to buy your very own copy of *Tomb*. But think for a minute, do BBC Enterprises give a damn about *Tomb*? Mr Bentham's 'everybody profits' idea seems so fair and reasonable, but it isn't. Enterprises have done a very dirty thing, knowing that they stood to make pots of cash from you, the fans. The archive is the guardian of old BBC material and transmission should take precedence over greedy profiteering. The public paid for *Tomb* in 1967 and so deserve to view it without lining the pocket of Enterprises. The only people that deserve anything are the artists who made the programme. *If* the Shirley Cooklin story *is* true, I wish her luck, because she is more worthy than BBC Enterprises, *even if this means the release will be delayed*. So think of yourselves as willing accomplices as you stand in the queue holding the tape in your hand.

Beyond the tape itself is the reaction to it. If this is anything like the 'personal opinion' given by Mr Bentham, the letters page of DWB will be clogged with overblown, lunatic ravings. 'Above the status of classic', 'the pinnacle of the episode recoveries' ... what planet is this coming from? Telos? Such over-reactions to this event are ludicrous and typically introverted. After May Tomb will be one of the most seen stories and the magic will cease. It may remain a good story, but it will 'join the ranks' and a new champion cause will take its place (Fury from the Deep, anyone?). It was missing, it has been found, and that is all. We can see it, appraise it and put it back on the shelf.

This type of reaction is indicative of the whole treatment of the series by fandom in general. When will this attitude that Doctor Who is the best or most important television series be discarded? There are far more important problems with the BBC than its failure to make another low-rated sci-fi series. For instance, where has the truly adult drama output gone? Doesn't that deserve the money more than a children's serial that is ten years beyond its sell-by date? I can imagine your reactions to this — he's not a true fan, you say. My reply is that Doctor Who is an amusing diversion, but tells us little in the grand scheme of things. It is dispensible, or replaceable, and by dragging it into the future we only tarnish the past.

**Gareth Weeks**
**Cardiff**

I expect that now *Tomb* has finally been returned to the archives, other 'missing' episodes will shortly follow suit. *Tomb* can perhaps be considered what was a 'milestone' in missing episodes — more significant and famous than any others, and now that its return has plugged such a great hole, other episodes which when contrasted with *Tomb* are virtually insignificant will begin to roll in.

Possibly by now you may have deduced that I am basically trying to say that *Tomb* has probably always existed within the boundaries of the UK (as I expect do many other 'lost stories'), and that I do not believe the convenient little yarn that some Hong Kong TV company refused to return *Tomb* after all these years because of some pathetic squabble with the Beeb! All this sounds a little far fetched and I find it rather odd that DWB is so seemingly satisfied with this explanation and has not questioned it in any way.

**Bryan Jenner**
**Calgary, AB, Canada**

I was absolutely elated to read about the recovery of the complete *Tomb of the Cybermen*, and was more than happy to be victim to a couple of cheap shots from the likes of Jeremy Bentham if it meant the safe return of said story to the BBC. *[DWB 98]* Now, once and for all, Doctor Who fans will be able to judge for themselves the merits of this adventure, instead of relying upon the dubious word of others. I have never once disputed that the missing stories are laced with quality. I was simply sceptical of people remembering things accurately after twenty-some odd years. Just because *Tomb* is a Troughton-non-JNT-Cyberstory does not equate it to classic status. Does Bentham remember the ability of all the actors? Does he remember the perfect continuity or screen direction? Can he remember the atmosphere of the score? Can he remember the editing? The lighting? Apparently so. And very soon he will have his proof, and fans all over will have fresh memories and informed opinions on which to base their assessments. Hopefully expectations won't be so high as to lead to ultimate disappointment. Being a fan of all eras of Doctor Who, I hope not. I desire that *Tomb* is a masterpiece. I look forward to celebrating a classic piece of television, and to writing to DWB praising it to high heaven.

But only if it's good.

And now, on to DWB's 100th birthday! I first started reading Doctor Who Bulletin around issue 20, so I have seen your magazine age five-fold. Now, having those early issues right in front of me, I feel I can legitimately comment on them. They were great back then, as DWB is today. While there was plenty of Doctor Who to discuss, it was logical to keep your magazine purely Who. But when Doctor Who's newsmaking and issues dwindled, it made sense to add other shows like ST-TNG. A publication must adapt and change to survive — just like a TV show must — and the minor additions have made DWB even more interesting. I am quite satisfied with your current ratio of Doctor Who to Other SF, and hope you maintain it. I am also quite pleased with your ST-TNG coverage, as it means I don't have to waste my time and money joining a Trekkie club! The only problem I have with DWB recently is its fetish with lost stories, lost companions, and costume-makers discussing costumes I have never seen and, barring more Hong Kong miracles, won't see.

To conclude, I hope I haven't sounded too much like a boorish lout, but I really do believe we must, to quote Mr Jobel, "Lavish a little more time on the living, instead of fantasizing with the dead."

**COMMENTS ON DWB**

**Rob Freeman**
**Havant, Hants.**

I joined the DWB fold way back with issue number ten in 1984 and the reason that I have stuck with DWB is because you have always been first with all the news on Who and, in more recent years, tv fantasy in general. DWB has always presented and, indeed, encouraged the airing of opposing points of view on the ever-important letters pages; this, I feel, is another reason for the success of the magazine.

I've always regretted missing out on the very early editions of DWB, so I cannot form an accurate overall impression of the magazine's run. However, out of all the issues that I *have* seen my favourite period must be, without a shred of doubt, your excellent, eye-opening coverage of the original 'Doctorgate' scandal, ie. the turbulent period from the 1985 cancellation right through to McCoy's casting in 1987. The sheer 'bite' expressed in the articles of that time has never since been equalled; nor has the ferocity of the letter-page bust-ups between some people (mentioning no names, naturally!).

All in all, a very good run altogether. Here's to the next century!

**Laurence Piper**
**Hertford**

What DWB now needs is to re-assert itself, as you can't sit on the fence forever. Are you a solely Doctor Who zine or a general telefantasy publication? If the latter, then less tokenism and more work on the other featured series. Some are under-researched and lacking in hard facts. You took a brave step coming this far — now go the whole way or not at all.

Overall, DWB has served us fans well over the years and I haven't regretted buying a single issue (I am missing about three issues in the 20s/30s, I think). You have given us a 'voice' when we needed one to stand up to the more bureaucratic/monolithic aspects of the BBC. Even if the over-the-top sensationalism of earlier days has subsided, it still shows itself occasionally. Despite this, DWB is on the side of the angels, as its heart is in the right place. I may not participate in many of the polls or campaigns (there are other things in life too, after all), but I still broadly agree with your outlook and will continue to read the magazine for as long as it's around (for years, I hope). Yours till *Opera of Doom* is recovered ...?!

**Neil Palmer**
**London**

What does DWB mean to me? I started jotting down a few notes and ended up with a couple of sides worth. This is the condensed version:

DWB can be an argument to support any side, thanks to its open editorial policy. It is guaranteed typographical errors, and always has been. It is *Opera of Doom*. It is, or was in early times, the outrageously short interview, which was to my enormous pleasure a tradition recently revived courtesy of Michael Keating. It is the misdirected and largely unjustified criticisms of the letters pages which are themselves a vibrant credit to the magazine. However, critics and sychophants alike still irritate with their intolerance; if you disagree with someone's opinion that does not make them wrong, as long as there is justification for that opinion. I too am fed up with "x is wrong, the best Doctor/best season/best choice for a video/best etc..." type letter. Mind you, they've been around for a hundred issues now, so no wonder I'm bored with that particular format. To continue, DWB is endless season surveys (which it has to be said adds fresh impetus to the previous example of letters). It is *Opera of Doom*. It is people showing off with obscure references in articles, the more arcane the better. It is fan snobbery and separatism. And what would DWB be, and what would we snigger at, if it didn't have the pious editorial? By the way, did I overlook the reference to *Opera of Doom* in the recent Death of Yesterday article?

None of the above is derogatory, because it all contributes to the whole element — DWB. The greatest compliment I can throw its way is that I still bought it regularly, if not religiously, when I had long since lost the fervour for the programme. I still have my first issue (number 2) and much of what I have described above can be applied as easily to that issue as to the most recent.

**David A. Thomas**
**Cwmfelin, Mid-Glamorgan**

Despite having disagreed with Tim Munro's article in DWB 96, I find myself in complete accord with his views on *The Aztecs*. I first saw the story during the BSB Galaxy Channel's Doctor Who weekend in September and was immediately hooked. It now ranks as one of my favourite stories from any Doctor, not only because the historicals age better than the early sci-fi stories, but also because every set, every costume, every line uttered by the cast, show themselves to have been carefully crafted and not put together according to some pre-arranged formula. Jaqueline Hill's performance in this story must count as her best and it is a shame that for so long, companions have been used as the stereotyped foil for the Doctor's explanations when they are capable of sharing centre stage with the Doctor and the guest villain.

In DWB 99 you asked long time readers to put forward some views on DWB and how it has changed over the years, so here goes with my thoughts:

I began reading DWB with issue 9, having seen an advert in Celestial Toyroom. I am still with one publicaton but not the other. I'll leave it to you to guess which one lost out. DWB has reached its centenary issue and I will continue with it until one of us dies. It has progressed from being a news bulletin for Doctor Who (when it came out there was enough Who news around for it to be exclusive) to being an excellent all-round science fiction magazine, never pulling any punches and not afraid to air controversial topics. There are very few editors who are so unbiased in their decisions on which articles to print, or which replies to print the following month! DWB should be congratulated on such an open-minded approach, which has shown in its pages since I became a reader.

I was never concerned at the prospect of

DWB expanding to cover other series and it is now my primary source of information on ST:TNG, Red Dwarf etc. and the increasing amount of video releases and BBC 2 repeats. For the past eight years or so it has been a monthly "event" in my life just as the programme used to be a weekly one (and will be again ... I haven't given up hope yet).

It is now a very professional publication but it still retains that feel of being produced by a friend rather than by a publishing company. I feel far more involved with DWB than I do with DWM and other similar publications, even though I suffered from the dreaded "apathy" disease until recently. On more than one occasion in the past year or so, articles in DWB have reminded me (painfully) that actions speak louder than words, which is more than other more carefully worded publications have done. Perhaps I should have said "more censored publications", which is closer to the truth in one particular case.

Just as I hope that Doctor Who will continue as a programme, so too I want DWB to carry on. It covers so many aspects of TV and film science fiction that the possibilities for articles, reviews and interviews are endless. The many changes that have taken place in the first 100 issues have only strengthened DWB; I hope that the changes over the next 100 will be as successful.

**Steve Rogers**
**Suffolk**

As a long standing reader (from issue 3) here are my thoughts on DWB through the years. Anyone who was around in DWB's early days can hardly forget the controversies of your first few issues. Criticism from the then editor of CT; the *Opera of Doom*/Alec Charles letter. All of which you sailed through unscathed and have seen off many others along the way, and like the programme itself you have thrived on change, the two most significant changes being the change of format with issue 9 and the broadening of content with issue 62. But whatever happens with DWB we always had consistency, complacency not being in the DWB dictionary! Along the way there have been some of the best features fandom has seen. The best coverage of the '85 hiatus was in DWB. Mention must also go to the fantastic 'Roger Delgado — A Tribute', '*The Power of the Daleks*' Photonovel, and later '*The Moonbase* Photonovel', all superbly produced. And in the early days, some great headlines: #14's *Afro-tapes*; #20's *We Won't Let the Doctor Die*; #26's *F-F-F-Fourteen*; #33's *89% of Fans Want a New Producer*, #49's *JNT Must Go Now*. Proving that DWB was always there with all the news (how we survived the five months between #41/42 and #43 without you, I don't know). Like I said in a letter a few issues ago, I'd hate to think what news wouldn't have been printed if we hadn't had DWB. Here's to the next 100 issues!

**Mark Saunders**
**Isle of Wight**

DWB #100 seemed a little sparse, particularly for a landmark 100th issue. What there was was interesting, including the first strongly anti-*Claws of Axos* review I've read (most of which I disagree with!), but the wasting of six pages on indexes (indices, to be correct!), which is one quarter of the mag, left me wanting more.

The cover also failed to impress. The reason for Peter Davison's inclusion was a mystery (since the magazine contained very little, if any, mention of Davison), as was the headline '100 not out, Davison into bat for BBC Video!' Did that actually mean anything? Since it's likely that all the Doctors will be represented this year on BBC Video, the announcement seems a little redundant.

Then there was the new DWB logo. While the 'planetary orbit' design (as used up to issue 99) struck me as being good the moment it arrived all those issues ago, this one doesn't. It's too angular, too unfriendly, and less distinct than the other one. If you wanted a logo with a strong background, why didn't you just revamp the existing logo in a reduced size with a strong background? Change for change's sake is never a good idea. Definite thumbs down there! Ironically, I would say that issue 99's cover was the best so far for overall composition and impact, whereas issue 100's was among the worst! If I'd been buying it based on the cover, I wouldn't have ...

I would like the make a constructive suggestion to everyone who keenly buys Doctor Who videos when they come out, and that is to put in an advance order as soon as the release dates are known for definite. This achieves three things:

1) All our advance orders (mostly placed at WH Smith, I should imagine) mean that WH Smith etc. place a larger number of initial orders from their suppliers, and thus more are sold in the first week of release than would have been, which pushes the videos higher up the sales charts than they would have gone straight away.

2) By ordering in advance you ensure that you get a copy as soon as it's released.

3) By ordering a month ahead, you pay a deposit to confirm your order (£5 in the case of WH Smith) which means you can pay the balance of £5.99 on the day, spreading the cost over two months instead of having to fork out £10.99 in one go.

**Jonathan Burt**
**York**

I must confess to some initial reservations about the 'new look' 100th issue. The cover was disappointingly tacky, especially after the excellent news on the front of issue 99. There was mysteriously no news about Peter Davison 'going into bat for BBC Video'; instead, the inside contents were unusually weak, with a very self-indulgent, untidy index *and* a survey! The articles were also not up to their usual strength — the Tomb of the Cybermen piece was inevitable I suppose, but the more 'what I remember' retrospective suggested in the letters might have been more worthy. And do we really need two pages of script to tell us what the title sequences of those well-known and much-watched series The Avengers and The Prisoner looked like? Surely these are self-evident to the majority of readers? There was too little analysis to justify the effort.

### MISSING EPISODES

**Stephen Trump**
**Upminster, Essex**

An excellent start to the 100s — the new logo is not bad at all and I'm sure the old will be long forgotten in a couple of issue's time.

Andrew Green's comprehensive guide to what's in the first 100 issues aroused my curiosity over lost episodes. I was unaware that *Wheel in Space* 3 and *The War Machines* were only relatively recently discovered (I only picked up on DWB from around issue 50). What about all the other odd episodes that reside in the archives such as *Web of Fear* 1 — were these kept by the BBC or did they get found? Please could you do a feature on the history of missing/found episodes showing date of recover/source etc. I'm sure it would make fascinating reading.

Finally one point point that Anthony Brown omitted in his damning review of *The Claws of Axos* is that one of the Axons did manage to escape from the time loop, turned green with shock and returned as the Krynoid monster in *The Seeds of Doom*!

**Stephen Baycroft**
**Potts Point, NSW**

Although I am (of course) delighted about the return of *Tomb* to the BBC archives, please could you provide further information in DWB about the other material that has been returned from Hong Kong which could also be of great historical importance. For example, were there any 1960s episodes of Till Death Do Us Part, Steptoe and Son or any Harold Pinter plays? A small article on this subject would be much appreciated by a sixties TV buff like me!

**David Callinicos**
**Watford**

I noted with interest that *The Dæmons* is to be colourised for a possible video release. This would certainly be welcome considering the choice of Pertwee releases so far (*Spearhead from Space* and *The Three Doctors* excepted). Stories such as *Inferno, The Dæmons, The Curse of Peladon, The Sea Devils* and *The Green Death* have been totally neglected.

I find it incredulous that the BBC have not searched their own archives for missing material. As stated in DWB, the print of part two of *The Abominable Snowmen* went missing after it was returned in 1982, necessitating a new print from the negative. The prints of *Daleks' Masterplan* 4 and *Tenth Planet* 4 went missing in 1973, after being borrowed for an edition of Blue Peter. Do the negatives still exist somewhere in the archives? If so, a video release of *The Tenth Planet* would greatly complement the release of *Tomb of the Cybermen*.

**Ian Beard**
**Stroud, Gloucs.**

With so much information about Doctor Who available, I find it odd that so little is in general circulation about the destruction of sixties episodes. For instance, in what order did the junking of episodes take place? Aprt from starting with *Masterplan* 7 in the early seventies and ending with *Time Meddler* and *Galaxy Four* in 1978, there is very little hard information about.

What were the procedures for destruction? Who decided what was to go, and who had authority to object to certain material being destroyed? (For example say, did Barry Letts sign clearances for material to be 'released', while actually using a clip from *The Macra Terror* in *The Three Doctors*?)

Here are a few more questions I'd like to see answers to:

When did the big 'find' at Enterprises occur? (Come to that, was it really a 'find', or were Enterprises always aware of what they had?) What exactly was found, and was it after, or as I'm led to believe, during the junking period? Were *Marco Polo* and *The Reign of Terror* found, only to be destroyed sometime after their return to the archives? Why does season six exist virtually intact when it is the most inferior b/w season — some selection policy!

Stories tend to exist either complete or not at all, with the various odd episodes surviving through pure luck or by having been returned, so why does *The Invasion* only have two missing parts? How was it decided to junk episodes 1 and 4 but to keep the rest?

And what about the Pertwee stories? Colour recordings must have been destroyed within a few years of transmission by archives — and Enterprises must have done the same — but strangely keeping most of them as b/w telerecordings!

So, how about a complete list, Who-wise, of what was junked, in what order, and when. Also, a corresponding list of which episodes have, over the years, been returned — along with the source.

**A.F. Laignel**
**Jersey**

Referring back to DWB 99 and the comment from Nick Cooper about The Prisoner. I used to be a member of Six of One, but it became very annoying. There is only so much that you can write about on seventeen episodes. I gave up when they started counting how many seconds a certain character appeared on screen (I kid you not!).

It would be a disaster to have Who fandom amusing themselves in such a way. To survive and last it is my belief than we need a programme. We need a good producer, new Doctor, no comedy, no 'Mel's and good scripts. It is vital that a new generation carries the flame. How many kids of today even know what Doctor Who is? I work with kids and the answer is precious few. One even told me that Doctor Who is another name for the KLF!

**E. Parsons**
**Stourbridge, West Midlands**

Ian Wheeler may have managed to convince himself that Sylvster McCoy made a better Doctor than Tom Baker *[DWB 99]*, but he certainly didn't convince me. The piece entitled 'What's so great about Tom Baker' was full of flaws that really ought to be put right.

Using the 'in the right place at the right time' excuse as an explanation for Tom Baker's great success is a cop-out. Tom got the job after substantial roles in a number of feature films. As Ian said himself, Tom is a fine actor, which is more than can be said of Sylvester McCoy.

The fact that Tom Baker was allowed to stay with the series for seven years and leave of his own accord is a credit to him. Like Colin Baker, Sylvester McCoy has effectively been sacked from the show. And yes, what if Tom Baker had taken over in 1987? I doubt if the series would have been cancelled.

Ian's point that fans are now more critical is true, but earlier eras now come under the same scrutiny. With videos and such like, it's not just as easy to pour scorn on Tom Baker's era as it is McCoy's, so why is McCoy's far more heavily criticised?

That Tom Baker served under four producers and Sylvester McCoy one is irrelevent. Bar four episodes Jon Pertwee's era only had one producer and that wasn't exactly a disaster, was it?

Yes, many fans did refuse to accept Sylvester McCoy from the start, but many people also thought that Jon Pertwee was irreplaceable. Tom Baker won over the vast majority of fans in a matter of episodes; Sylvester has yet to do the same.

**Andrew Setchfield**
**Chingford, London**

There is one point where I feel I must take Robert Shaw *[DWB 99]* to task: Bonnie Langford is not the bogeyman of Doctor Who, she is a talented actress who played a memorable and noteworthy character. Before even being seen in the role she was condemned unjustly, and fandom believed its own preconception which Melanie Bush didn't live up to. The only fault was that she wasn't given enough time to develop fully: she was cut off in her prime. There were many interesting strands to her character, which, due to the experience and talent of the actress herself, were successfully mastered to perfection. I challenge anyone who criticises her acting. I acknowledge that perhaps some may not have particularly liked the concept of the character (though why this should be perplexes me, as it was typically Doctor Who, the only addition being more thought-out attitudes which made her stand head and shoulders over many of her predecessors) but her performance was not at fault. I sincerely believe that one season more would have consolidated the companion completely.

**Charles Rush**
**Streamwood, Illinois**

Can you stand yet another letter concerning the true relationship between the Doctor and his grand-daughter? Here's my theory (one which I have had since I viewed *The Five Doctors*): If the Doctor is indeed Susan's grandfather, then why in *The Five Doctors* do the other three Doctors involved all but ignore her presence? Take the Davison Doctor. When he sees Susan in the TARDIS, it has been somewhere around 400 years since he has last seen her. Shouldn't he be a little bit excited? Shouldn't there be tears of joy in his eyes? Likewise, the Pertwee Doctor hasn't seen her in, oh, say 150 years, and the Troughton Doctor, maybe 75 years or so. (These year-spans are mere speculation — the actual time between is not really relevant to what I'm getting at.) The second Doctor is more exuberant at seeing the Brigadier again than he is at seeing Susan. The fourth Doctor was absolutely ecstatic to see Drax in *The Armageddon Factor* in comparison to how the Doctors here relate to Susan.

Of course, if it is true that JNT wanted to discourage the idea that Susan was the Doctor's grand-daughter, then having the latter Doctors ignore her would be a good way of doing this.

### DOCTOR WHO FOR THE CHILDREN

**David Houlgate**
**Harrogate**

Doctor Who was once described as 'the children's own programme which adults adore'. In other words, family entertainment. Nowadays Doctor Who is 'cult television'. While this remains the case, no matter how popular it is as a cult, it will never be popular as a television programme again.

I started watching Doctor Who as a child. On and off at first, regularly from the age of 7 (*Robot*). It is because I enjoyed Doctor Who as a child that I still enjoy it to this day. It would be wrong to say children no longer watch Doctor Who, but certainly not approaching the numbers that used to. Is it any wonder? The programme has (with the exception of the Colin Baker era) been scheduled later and later to such an extent that the largest potential audience is tucked up in bed. Surely that's the case now with the BBC2 repeats. Doctor Who should appeal to the same audience as Thunderbirds and ST-TNG, yet it's only getting half the ratings of those two programmes. Why wasn't Doctor Who taken off the air during the Winter Olympics like the aforementioned programmes? Instead it was broadcast at 7.40pm, the latest it has ever been broadcast.

Doctor Who must be put out at a time when children can watch it. Older devotees of the programme will watch it no matter what time it is on , younger ones cannot do so. In DWB 98 Tim Munro suggested an animated series. An excellent idea. Yet I disagree with Tim on one fundamental point. An animated series should be aimed at children and should go out on Children's BBC or Going Live. It's the only way the programme will re-claim its lost audience.

To conclude, it's not that children don't like Doctor Who, it's just not been accessable to them in the last ten years. Children didn't abandon Doctor Who, Doctor Who, and in particular the BBC, abandoned them.

**Anthony Brown**
**Sandon, Essex**

Sorry, Roger Stevens, but the Save the Doctor piece *[DWB 100]* didn't convince me. At base, all it said was 'We're doing something, so if you're a fan you should support us.' That doesn't answer The New Fandom's worries, and it won't reassure the third of fandom who are supporting you only because 'something had to be done', let alone win over the third who think the campaign'll actually make things worse. It isn't that we disagree with your aims, but we doubt your means. I appreciate that you don't want to let the BBC know your plans, but that means we've got to take you on trust, and I, for one, would be more willing to do that if I knew that those behind the idiotic Day of Action *weren't* part of this 'committee'.

Suggesting that we all make twenty calls was idiotic. That's the behaviour of a fanatic, and the idea was tactically inept anyway. Had there been thousands of calls it would just have allowed the BBC to divide the number of callers by twenty and claim, with justification, that they were loonies. As it was, the Day of Action just convinced potential allies of that ...

At the time I was writing (well, submitting material) for Radio Four's satire programme Week Ending, and the script editor, who'd received the same memo about potential switchboard trouble reprinted in DWB 85, suggested doing a sketch about the phone-in campaign (conspiracy theorists please note, no one had prompted him ...). Week Ending was going through a dodgy patch at the time, due in part to a (in my opinion) ill-chosen and disinterested producer, and its writers held no illusions about how shabbily the BBC can behave when it chooses. In other words, they should have been unusually receptive to our arguments. But they all felt the Day of Action to be a stupid idea, and the transmitted sketch reflected their assumption that the people supporting it must be immature, whiny-voiced 'anoraks'. A million people will have heard that sketch. How did that help Doctor Who?

To risk a political analogy, we find ourselves in the position of Arthur Scargill ten years ago. He correctly predicted the closure of dozens of pits, but by fighting at the wrong time, when his membership wasn't united behind him, he lost the battle and any hope of preventing those closures. If only 14% of fans *[DWB 100]* think the Save the Doctor campaign has 'a good chance of success', that's an apt comparison.

Onto lighter matters. I'm a bit dubious about the 'favourite series' bit of the DWB Towards 100 poll. Wasn't it obvious that most readers would put Who, Blake or Trek in two places out of their three choices, which didn't leave much room for the rest of telefantasy. If we'd been able to list five series, I think the poll would have provided a more accurate picture of which series DWB readers actually like — though I'd have difficulty choosing even my top ten. How do you compare nine episodes of Star Cops to 700 of Doctor Who with any accuracy?

Please, no more Schlockwatches like *The Time Meddler* one. Cheap sarcasm is very boring and predictable. Likewise the Timewyrm/Season 27 piece in DWB 99 seemed a little dubious, given the way it attributed ideas which were in the books, and therefore the work of the original authors, to Andrew Cartmel whenever John Pettigrew didn't like them. That smacked of a show trial chaps ...

I'm sorry if Neil Harris (or anyone else) thinks Peter Linford and I give Blake's 7 'a hammering every month' — I think I speak for both of us when I say that it's not our intention, though there were a number of dud episodes early on in season three (which is probably the most variable of the lot). Had I been reviewing season two'd have been more complimentary. Maybe I've seemed harsher than intended, as I'd assumed most DWB readers were already fans and would already know the 'received wisdom' on which episodes were classics, allowing me to be more critical of good but over-rated pieces like *Aftermath*. Perhaps that was a mistake as, to judge by the series poll, they don't seem to share the opinions of Blake groups like Horizon. For the record though, I'd like to say that there's only six episodes of Blake I'd actually call *bad*.

I'd also like to thank everyone who's troubled to write in with additions to The Death of Yesterday. The Robin Hood story had certainly slipped by me. But to answer a few specific queries ...

Though David Whitaker suggested 'the dying planet Mars' as a possible landing place for the TARDIS in the original writer's guide, I don't believe that any story was ever written around this idea (or around Sydney Newman's desire to see Europe's Thirty Years War). Similarly, I suspect that Douglas Adams' 'The Doctor retires' and Holmes' cannibalism stories never made it on to paper. They were ideas outlined in the office (or over a drink in the BBC club) which were rejected there and then.

The balance of opinion seems to be that Dick Vosburgh had nothing to do with the comedy script (though Terrance Dicks did refer to him in the CMS on *The Krotons*, he now seems to have been confusing him with Dick Sharples). Martin Worth's Triffid script is, interestingly, not listed in BBC files, though unused Doomwatch scripts by him at the same time are, while it's unlikely that there was ever a 'Pertwee finale involving the Master'. The dates don't make sense: Pertwee didn't decide to leave until after Roger Delgado's death had ended any plans for further Master stories (and he's now admitted that he'd have stayed on had the BBC made the right offer). What is the case is that the Master would have been written out at the end of season eleven — which eventually proved to be Pertwee's last — had Delgado lived.

*The Island of Fandor* is a mysterious one, but it seems most likely to have been a case of crossed wires, as Chris Boucher doesn't seem to have written any such script. *Hydrogatz, Dark Labyrinth* and *War Game* (no connection to *The Awakening*) are all ideas which David Banks submitted after his enthusiasm for the Cybermen had been fired, and none seem to have been commissioned, while *Incident on Zeta Minor* is *Zeta Plus One*, the abandoned Davison debut. Finally, one ommission from the original article was the name of Terrance Dicks' unused script in 1975 — it was called *The Haunting*.

**Richard Payne**
**Potters Bar, Herts.**

I am writing with reference to my comments in the 1991 Readers Poll Result on DWB's uncensored approach. It appears that when typing out my reply I omitted an important word — my reply should have been that an outspoken approach is all right as long as it is NOT personal or malicious. I would be grateful if you could print this as it of course drastically alters the tone of my comment. I am not the vindictive person I appear to be!

## Comment — Gary Leigh

BBC Video's decision to issue The Twin Dilemma as a "Woolworth's Exclusive" (or should that read a "Woolworth's Turkey") has been met with howls of derision and disbelief from the fans. Apparently Woolworths decided that the originally allocated, and infinitely superior, The Aztecs wouldn't sell as well as a colour story, and Nathan-Turner subsequently convinced BBC Video that, as Colin Baker's first story, The Twin Dilemma would be an excellent replacement!

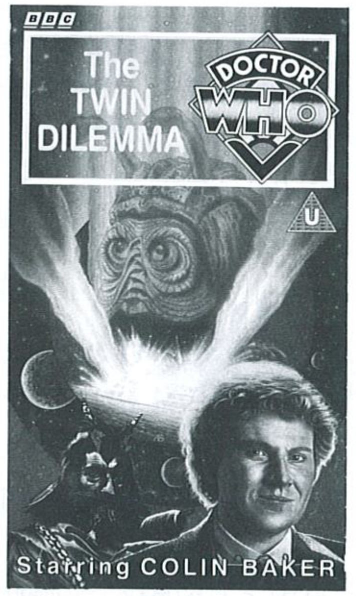
In 1984 Nathan-Turner was quoted on several occasions as saying that The Twin Dilemma was his favourite production to date, although the story went on to top numerous polls as the worst Doctor Who story — and arguably one of the worst produced pieces of television — ever! With Woolworths apparently committed to taking 25,000 copies of this dirge, BBC Enterprises will be smiling all the way to the bank, while Woolies will no doubt be left with a warehouse full of unsold Jacondans. Expect this to be the first, and last, tape of its kind — thanks to Nathan-Turner!

Meanwhile John Nathan-Turner is fuming that The Dæmons colourisation project (see DWB 100) has proved to be a success. He recently confided to a friend that "Ian Levine and James Russell have gone over my head" in being commissioned by the Late Show team to bring the Pertwee classic up to broadcastable standard for a future possible transmission and/or video release. The idea was originally mooted by Keith Hunter, an ITN video engineer and Dr Who fan, but it was Levine who set the idea in motion and enlisted the services of James Russell, a film and video technician from Rank, who used his digital equipment to computer link the signal from the US colour copy — provided by Levine — and the black-and-white BBC film print converted on to Beta-Cam.

Nathan-Turner has made it clear, in no uncertain terms, that he still regards Doctor Who as being very much his own property, and he is still displaying much of the usual vindictiveness with which he used to unsettle people during his days as producer. One of his oft-used quotes — "He's crossed me" — was applied to Ian Levine, who had the courage of his convictions in 1985 to come out against his 'friend' and tell Nathan-Turner exactly

what he thought about his casting of Bonnie Langford in the role of Mel, amongst other things. Nathan-Turner evidently seized upon his opportunity for 'revenge' at the March 11th press launch for *The Tomb of the Cybermen* video — of which he was organiser — and promptly struck Ian Levine's name off the guest list. Levine, along with Jeremy Bentham, had been allocated tickets to represent DWB, but despite a half-attended event Levine was struck off the list — ironically the person who has done more to retrieve many more missing episodes than anyone else! As if to compound his vendetta, Nathan-Turner smarmed up to Bentham at the event and smugly proclaimed "What a shame Ian Levine couldn't make it".

It is a bitter irony that the man who is responsible for the death of Doctor Who on television is *still* drawing his income from the programme, since he obviously can't gain employment elsewhere through his own undoing. His Who video productions to date have been a disgrace and there are many fans who would gladly give their time free to do a far more capable job. It's time the fans let BBC Enterprises know exactly what they think of JNT's unending presence by voting with their pockets!



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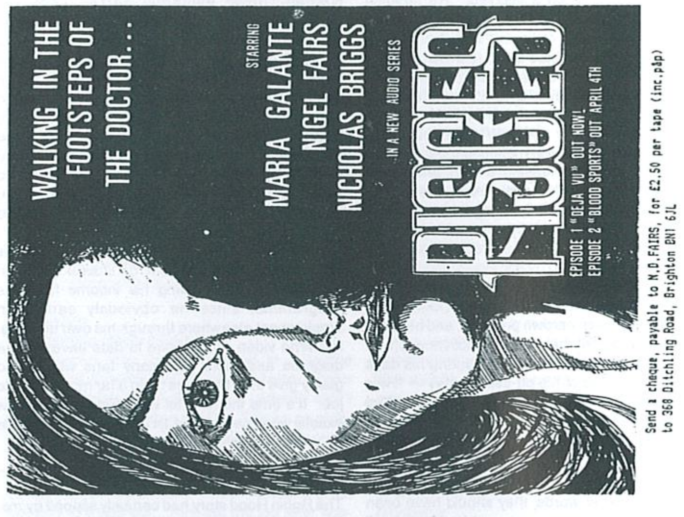
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# Defrosting the Tomb

This month sees the eagerly awaited release by BBC Video of what has long been considered to be Troughton's crowning glory, *The Tomb of the Cybermen.* Here Julian Knott considers whether it has lived up to that repuation.

FOR MANY YEARS NOW there can be no more heartfelt loss from the BBC archive's shelves than the four episodes of *The Tomb of the Cybermen*. Returns to the archive are always welcome, of course, and, over the last few years, the BBC have turned up many fine additions to the Doctor Who shelves. Even such celebrated finds as *The Time Meddler*, the two *Master Plan* episodes and the four parts of *The Ice Warriors* pale when compared to the return of *The Tomb of the Cybermen* though.

The BBC have already screened the story for the press, the video trade and for a few lucky DWAS Exec' members, past and present. All can now testify that the rumours are true: it does exist! I have been lucky enough to see the story several times now, and take great pleasure in presenting the first complete review.

The video starts with an introduction by director Morris Barry, which tantalizes with a couple of freeze-frame stills, and a short clip from episode four.

Once the episode proper begins, it is likely that the first thing that you will notice is that the print quality is exceptionally high.

The Doctor and Jamie introduce a slightly nervous Victoria to the TARDIS. The interior shots of the ship are highly unusual, shot on film rather than being recorded in the (electronic) studio. Not only are there several unfamiliar parts of the control room in view, but there is a strange, (but not uninteresting), distortion to the shots. The lighting inside the ship is different, and most pleasant.

The title caption card does not appear until after the TARDIS interior scenes. It has been the source of some interest for years whether the story title would be prefixed with 'The' or not, and it's nice to be able to close the debate. It is now official, you are about to enter *The Tomb of the Cybermen*.

As all that we have had to work from over the last twenty-odd years is the soundtrack, the novel and the script book, there are many discrepancies between the written evidence and the televised version. I have not consulted the novel at all during this review, but I have been sent scurrying to the script-book, mainly to confirm that some of the details on the screen are not mentioned in there. As well as the shot of the TARDIS at the beginning, there is another early surprise: the only shot of Hopper's rocket. It's a three-legged thing, the shape of an immersion heater water tank. There is a decorative chequered band around it, similar to those on some of the early NASA craft. It is an audacious forced-perspective shot, panning from the model on the surface of Telos to the live action nearby.

There are some well-directed film scenes shot on location, using high and low angles that help to accentuate the alien-ness of the landscape. There is a slightly different feel to the location work, but it is not distracting.

Missing, presumed dead! Returned to BBC Video after over 20 years.
The TOMB of the CYBERMEN
DOCTOR WHO
PG
Starring PATRICK TROUGHTON
Exclusive Introduction by Director Morris Barry

Immediately several members of the archaeological party are introduced, and some of the inter-relationships are quickly sketched, without appearing forced. The range of accents take a little getting used to, and one or two jar immediately. One of the immediate problems seems to be the exact pronunciation of Telos, and several alternatives are offered, such as "Tee-loss".

The explosion to excavate the entrance is ably handled, including a shot of the doors set high into the hill-side, which has actors passing in the foreground.

The transition between the film location work and the studio Tomb door set was one of the potential disaster areas highlighted in Justin Richards' excellent piece of detective work in DWB issue 100. I am happy to report that, even though during this sequence there are cuts between studio and location several times, (including reaction shots from the location work inserted into the studio material), they do gel together very well.

The attempt by an un-named crew-member to open the Tomb doors is exciting, although the electrocution effect was not created with animation, (as documented in the CMS release), but by simple, (and no doubt cheap), flash charges. Actually, the CMS sheets for *Tomb* fall well short of the mark on many occasions, throwing the accuracy of some of the other releases into serious doubt.

The Doctor and crew arrive on the surface, and are greeted with suspicion by Parry's party. It's another delight to see Troughton backing blissfully unaware towards the waiting archaeologists, leading Victoria by the hand. The Doctor is equipped with a marvellous cape, slung over his shoulder in this early part of the story, another surprise. He doesn't actually put it on until they enter the Tomb itself, almost exactly half way through episode two. The other interesting costume change at this point is that Jamie is not wearing a sporran with his kilt. (I know, I know — real 'anorak' trivia. So, take me out like the sad case that I am and shoot me!)

The Doctor examines the dead crew-member's hand, a graphic burns make-up that would not be out of place these days in an episode of Casualty.

By this time the plot is already moving along at a cracking pace, and, with the exception of one or two important dramatic lulls, the tension is never alleviated.

Now it is the Doctor's turn to try and open the doors, now that the electrical charge has been "drained". It is amusing, but not distracting, to see that both Troughton and Frazer Hines have to place one of their feet in front of the door to stop it opening!

Many nice visual 'gags' have been lost in the previous transcriptions of the story. On entering the Control Room for the first time, the Doctor, venturing forward, extends his hand for Victoria to take. Jamie takes it, and it takes the Doctor a second or two before he realises, and shakes it off. A nice touch.

Clever direction means that there are no shots of what lies behind the Tomb doors until the Doctor and company enter, an effective way of building the suspense. Once inside, the sets are a little disappointing. Functional. Bland. Pretty much what you would expect from the Cybermen. The Control room is spacious, and it needs to be since so many performers need to be accommodated in it. In stark contrast are the Recharging Room and Testing Room, both rather cramped. It strikes me that it is strange that the Recharging Room particularly should be located on the same level as the Control Room. Surely it would make more sense for it to be put on the level of the Tomb itself?

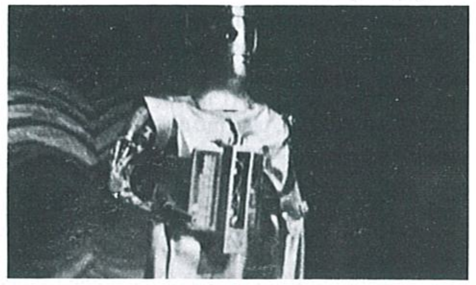
Despite Parry's assurances that the Cybermen died out five-hundred years ago, their presence is felt everywhere. Stencilled on the table, walls and floor is the Cyber-mark, an ominous portent of things to come...

Troughton is on top form throughout, a nice example from episode one being his well-calculated put-down to Klieg, telling him that his "special technique" to assimilate information involves "keeping my eyes open and my mouth shut". Klieg's face is a joy.

For a scientific expedition Parry's party seem poorly equipped. It is curious to see Viner, (played with well-placed nervousness by the ever-reliable Cyril Shaps), recording his findings with tapemeasure, pen and paper. (Later Parry is seen with a camera).

Jamie and Haydon find a Cybermat in the Testing Room. An important addition to the story, the Cybermats are very interesting. In the first two episodes they are represented by inanimate props, no more than five inches long. This variety can be seen in the photograph of the Cybermat perched on Kaftan's shoulder, and have, until now, been possibly assumed to be models for use in scaled-down sets. Perhaps the larger ones seen in the last two episodes were not ready?

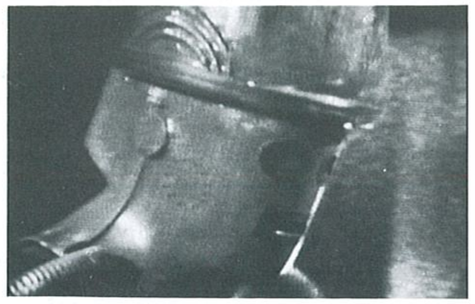
Fiddling about in the Testing Room sets off the targeting patterns projected on one wall. These have been well-realised. Several different patterns are used. Just as you are beginning to get to like Peter Haydon, (played by Axon Man Bernard Holley), he is killed by the test weapon. A shame, as he was one of the few characters that was not putting on a particularly naff accent. His death, in keeping with the brutal tone of the story, is graphic.

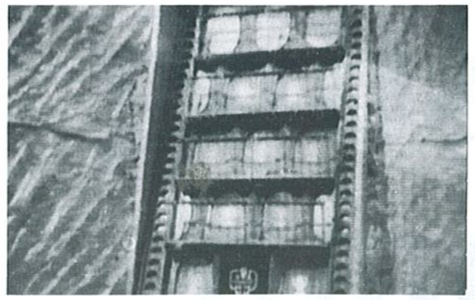


The end of episode one arrives quickly. An inanimate, (and very skinny), Cyberman, its right arm stripped to the metal bone, appears in front of the hypnotising wall. The shot changes to a big close-up of the impassive mask, and the music starts. Actually, the music at the end of the episode is the opening music, rather than the end theme, and its use is an interesting oddity. Like the end of *Web of Fear* episode one, the image is on screen for quite a long time before it fades out.

Victoria begins to come to the fore in episode two, campaigning for women's rights in the face of some very chauvinistic opposition. Victoria, Vic, as she is frequently referred to as , initially appears in her *Evil of the Daleks* dress, but changes in the TARDIS into the sixties equivalent of a Laura Ashley frock,

Kaftan is equally as strong as Victoria, although it must be easy to be confident if you have got a gigantic bodyguard to back up your opinions! Shirley Cooklin, as Kaftan, gives a pretty hammy performance, strongly reminiscent of Margaret Whiting as the wicked Zenobia in Sinbad and the Eye of the Tiger. Her accent is grating. No wonder she was reportedly trying to block the video release!





At last we get to see the Tomb itself. We are already well into episode two, and still no sign of a real Cyberman! Not that it matters much; the atmosphere and tension are more than enough to compensate. It is a shame that there is only one block of Tomb cells seen, which would hold a dozen Cybermen at the most. The model set is relatively small, which makes the de-frosting, (shown in reverse, as the tell-tale spray patterns make obvious), not as effective as might have been hoped for.

Only Viner seems worried enough by the awakening to try shutting it off, even the Doctor seems to be biding his time. Viner is shot by Klieg for his trouble. Another good character bites the dust. Instantly you realise that Klieg is dangerous, and insane.

The awakening of the Cybermen itself is, of course, the most exciting and anticipated part of the story. Throughout the story the excellent use of stock mood music, (much of it, including the piece used during the awakening itself, available on the *Space Adventures* audio cassette), builds atmosphere and menace.

The awakening starts as the camera pans to show a single cell: the one on the ground floor next to the Cyber-mark. Its inhabitant awakens, sleepily, splitting the membrane that covers the cell. There is an organic splitting noise. Then another. Next comes a long shot of the whole Tomb, the Cybermen out of their cells, and climbing down the ladders at the side. Perhaps the sequence is not as nicely choreographed as we might have hoped — there is no long shot of the Cybermen emerging, for example, but it's very exciting nevertheless.

The next shot is back at the electronic studio Tomb set, and now the Cybermen are en masse. They flank the Controller's cell, (behind the Cyber-mark), and open the door. The Controller is squatting down inside, head in hands. He stands, falteringly. The Cybermen salute. The Controller advances. One is given an immediate sense of strength, of power. The Controller's costume is devoid of the clutter that the other Cybermen have. The height is impressive; he must be a good eighteen inches taller then the Doctor and Klieg. The voice. "You belong to uzzzz". The camera closes to a full-frame shot of the Controller's frost-covered mask. Another slow fade into the end credits. Magic!

Episode three is where the story really takes off. The dramatic tension of the first two episodes is replaced with a more commonplace chase and struggle story. The addition of the Cybermen is necessary, of course, but I don't think that the story would have suffered if they had not appeared in large numbers until nearer the end. There are several scenes featuring six or seven Cybermen at once, filling the screen with silver bodies.

When the Cybermen get together, especially when they are making any kind of physical exertion, they emit a curious Cyber-babble noise, which is quite effective. On the audio tape it sounds quite weird, but reunited with the picture it makes more sense.

The first few shots of the Controller in action are quite revealing, technically. The first thing that you might notice is that at the back of the head there is a large block, which probably contained the battery for the head illumination. I do not think that it is very apparent from the existing photographs. Later in the story it can clearly be seen that on each 'cheek' there is a circle of small holes, (for ventilation).

The sequence of Parry, The Doctor and their party struggling to escape capture is great; a writhing mass of human beings and Cybermen! There is one unfortunate moment, which was shot as an insert on the film set, where a Cyberman lifts Toberman above its head and throws him to the ground. Unfortunately the Kirby rig is very visible, and so is the supporting wire.

Interestingly, (and seemingly contradicting the evidence in the Testing Room), the Cybermen do not use any weaponry in this story, until the Controller kills Kaftan with the Testing Room gun in episode four. On page 100 of the script book, it states that the Cyberman chasing Jamie uses a gun to stun him. In fact the Cyberman raises his arm, and sends an arc of electricity from its fingertips. There is more of the same type of effect later when the Cybermen capture Toberman, although it is not as well lined-up as before. A similar effect is used when the Controller sends thought waves to Toberman, a clever pan shot in the final episode.

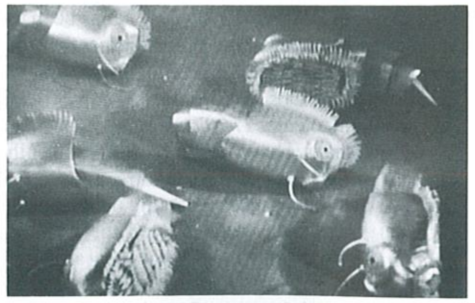
Another problem with the script book that seeing the video has made apparent is the incorrect attribution of lines of Cyber-dialogue. In several instances lines given to the Controller on paper actually emanate from one of the other Cybermen.

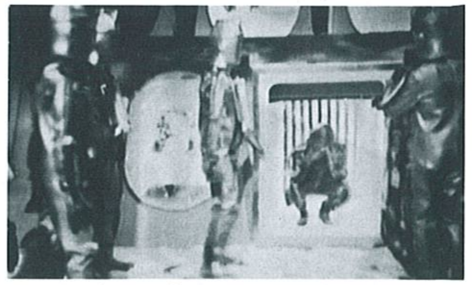
Victoria returns to the Tombs with Captain Hopper, (who has been off fixing the ship on some feeble plot-device pretext). She is a dominant character, strongly feminist. As Hopper prepares to go to the rescue, she demands to go with him. He refuses. "Who'd be a woman?", she asks, reasonably. "How would you know, honey?", he counters.

Hopper rescues the party by lobbing a couple of smoke-bombs into the Tomb, causing a great deal of confusion for the poor Cybermen, who would obviously have trouble tending a barbecue on a windy day, let alone coping with the transparent miasma caused by the gee-whizz Captain.

The party flee to the upper level. There is a moment of drama and tension when the Doctor is caught by the leg as he climbs up the ladder to the Control room, and safety. He escapes, of course, and the Cyberman is forced to struggle with the closing lid; there is a lovely shot of it bending over backwards as the door presses down.

The bigger Cybermats make their debut in episode three. They are stored in little semi-circular mouse-holes at the base of the walls. The new Cybermats are much bigger, and much more animated. They move like silverfish, jerking. There are obviously several different types. An insert shot shows one with pulsating eyes, and scoring around the eye sockets.





Another magical Doctor Who moment occurs as the Doctor talks to Victoria. The Doctor asks Victoria if she is happy to be travelling with them, and talks to her about the death of her father. He talks of his family, and the way he can picture them in his mind, if he chooses to. It's shot mainly in big close-ups. It features Troughton at his very best: fatherly, concerned, considerate and charming.

With the Cybermen temporarily subdued, the threat now comes from inside the group, as Kaftan and Klieg emerge from the Testing Room, armed with the gun taken from the dummy Cyberman. It is interesting that, although Klieg may be mad, it is often Kaftan that is egging him on, planting dangerous thoughts in his deranged mind. Early in episode four Klieg asks Kaftan if he should kill Parry and the Doctor.

The end of episode three, as Klieg opens fire on what is apparently the Doctor, is fairly typical Doctor Who. There must have been better options for the end of the episode; perhaps the ominous sound of hammering on the door to the Tomb? Klieg has just shot and wounded Callum, which temporarily puts him out of the action, which comes as some relief since his is undoubtedly the worst accent in the production. Shame on you Clive Merrison!

During the course of the episode there is a growing acceptance that Klieg is unhinged. The Doctor asks him if he still thinks that he can bargain with the Cybermen, testing him. Klieg, still metaphorically holding the position of power, and physically holding a heavy duty blaster, summons the Controller to attempt a deal.

Toberman returns with the Controller, his blank stare and metallic right arm betraying the first stage of the conversion into Cyberman. Toberman's cloak disguises the change, but the Doctor and Jamie both notice.

The Cybermen are ordered by the Controller to return to their cells, in order to conserve energy, naturally enough, since the Recharging Room is on the upper level. See, I told you. Bad Cyber-planning! This sequence features the long-shot that should have been used in the awakening. The film is reversed, and the Cybermen climb back in. Sadly there is a fault on the master tape at this point. In fact, episode four suffers more than its fair share of technical glitches.

As the Controller begins to run out of energy, and makes his weary way to the Recharging Room, it is all the Doctor can do to resist tapping the giant on the shoulder. They trap the Controller in the Recharge unit, and bind it with a couple of pieces of cable that would have trouble keeping in a determined hamster with a pen-knife, (to steal a phrase!).

As the episode progresses the body count increases. The casualties in the battle against the Cybermen are sickening. Toberman, now the puppet of the Controller, attacks and brutally chops down Klieg. The Controller shoots Kaftan, whose smoking body slumps to the ground.

Toberman is easily won over by the Doctor's persuasive tongue. The re-humanized giant struggles with the Controller, actually picking him up and, (in another unintentionally funny moment), throws him onto one of the control panels, with enough force to practically separate the Controller's head from his shoulders.

Until the last few minutes of the story Toberman is treated very badly, and in a slightly racist way, too.

The Doctor presses the boundaries of Klieg's sanity, playing along with Klieg's megalomaniacal delusions. It's almost if the Doctor wants to convince himself that Klieg must, regrettably, be eliminated.

It is, ironically, a lone Cybermen that eventually dispatches Klieg, off camera, but the implication is that his death was pretty brutal. Toberman struggles with the Cyberman. There is a switch back to the film studio, as the Cyberman looms menacingly over him, like a vampire poised to strike. Toberman quickly manages to gain the upper hand, and smashes down on the Cyberman's chest unit, which spews foam. This is the clip at the beginning of the tape, in Morris Barry's introduction, although it was slightly re-edited there.

The Doctor leaves the remaining Cybermen in their Tomb, and sets about re-setting the Cybermen's trap. He does this by wiring up parts of the Tomb to cause a fatal electric shock to anyone foolish enough to touch them. This is a bit out of character, to say the least. Surely better to resort to explosives and brute force than to endanger the lives of possibly innocent travellers?

Just as you think everything is over, (bar the odd Cybermat scuttling around), the Controller recovers, and there is a tense conflict as the travellers attempt to seal the doors, and shut the Controller inside. Toberman strides forward, seizing an opportunity for revenge and release from Cyber-control. He pushes the doors together, completing the Doctor's circuit, immediately destroying the Controller, who writhes, spasmodically on the floor, smoke pouring from his joints. Toberman, who has valiantly given up his own life, sinks to his knees, dead. There is a moment of real sadness, at the carnage, and at the lives lost. The last shot is of Toberman lying dead at the base of the doors. The camera pans across and up, and closes in on the skeletal motif of a Cyberman on the wall... The credits roll.

Has *The Tomb of the Cybermen* lived up to its reputation? Well, yes and no. No, because no story could live up to the expectations we all had for it. Yes, because, whatever minor and insignificant faults the story has, (and most are very minor and very insignificant), it is a wonderful story, handsomely made, superbly directed and brilliantly paced.

If *The Tomb of the Cybermen* had not existed as a Holy Grail for fans over the years, that heavy burden would have befallen what might have turned out to have been a lesser story. After the excavation of *The Tomb of the Cybermen* anything else, unfortunately, has to be second-best. ■

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# Jeremy Bentham offers his opinion on the video release of *The The Tomb of the Cybermen.*

ANY DAY now everyone will know. Has the memory cheated, or is it really possible that *Tomb of the Cybermen* does deserve its perceived platform at the very apex of Doctor Who's pyramid of masterpiece stories?

Analysing to find a true definition of quality Doctor Who is one of those dirty jobs that nobody should have to do, and it may be that the long accepted stamp of excellence foisted upon *Tomb of the Cybermen* proves particularly impervious to explanation.

Of course all the hallmarks of quality Who are there. Patrick Troughton was, and is, superb in the role of the Doctor, and *Tomb* sees him at the peak of his characterisation; outwardly so vague and eccentric and yet, somehow, always in total command of the situation — looking even more the part this time around as he dons Hartnell's opera cape. Watching him is like watching a master magician at work — you can see the tricks being performed, but you can't work out quite how they're done. It is a complex blending of the comic and the serious which Sylvester McCoy, at his most intense, has to work hard at to achive, but which always seemed to come so effortlessly to Patrick Troughton.

The story too is a near-perfect second pilot for Doctor Who. After some hesitant early stories, the era of the second Doctor found its feet with serials where an isolated group of humans must fight for survival against some monstrous alien horde seeking to do them harm. And if the environment is just as tightly enclosed and claustrophobic, so much the better.

And then there are the Cybermen, the only other monsters who can justifiably lay claim to the crown of popularity worn eternally since 1963 by the Daleks. Much as I admire Richard Gregory's *Earthshock* design of Cybermen and the 'excellent' vocal talents of David Banks, I can never rid myself of an overwhelming belief that the creatures were at their best in *Moonbase* and *Tomb*. There is something about those smooth, featureless masks, with their dark, hollow eyes and that 'grinning skull' expression, that is truly chilling. Add into the recipe their flat 'Robert the Robot' voices and the illusion of inhuman technology-made flesh is virtually complete.

In the same way as *The Ice Warriors* there is a visible height difference between the actors playing the humans and those playing Cybermen. With the deliberate exception of Toberman, the members of the expedition all apear to be 'normal' height. In truth few of them were much over 5'4" but such is the distorting effect of television cameras that we all imperceptibly ascribe to them the national average build of, say, 5'9"/5'10". Consequently when the Cybermen do finally appear the image of them as powerful, metallic titans, towering above their human captives is breathtaking.

There are other distinct Doctor Who trademarks too. This visualisation, or even just the threat, of 'body horror' has always been an effective tool in the programme's workshop. To have your humanity wrenched away and replaced with the mind or the artifacts of an alien invader has sent children scurrying behind sofas from *The Dalek Invasion of Earth* through to *The Ark in Space* and beyond. It's done with classic, blood-curdling style in *Tomb* as Toberman's cloak falls open to reveal a shining metal and plastic arm where once was flesh and blood.

If anything *Tomb* goes one step further by showing the infliction of graphic 'body horror' on the Cybermen themselves. Twenty-five years on and the scene of Toberman relentlessly dis-embowelling a Cyberman by ripping open its chest unit still looks damn good. No-one has ever suggested precisely what flows through the plastic arteries and glands of a Cyberman, nevertheless the sight of one writhing on the floor with its damaged heart/lung system erupting white, vicous fluid could still disturb some parents as effectively as it did those who were seen protesting to David Coleman on a 1967 edition of Talkback.

All these layered and applied elements ultimately rely on a cumulative effect, so any review analysing *Tomb of the Cybermen* can never really convey by individual references what makes it seem the definitive Doctor Who story when it all comes together. Drama series, like long-running comedies, have to mount their

...continued on page 35

photographs © BFI

# Reel Action

## The first part of a behind-the-scenes look at the first filmed season of The Avengers by Andrew Pixley

The following article presents for the first time the correct shooting order of the monochrome filmed season with production dates, working titles and details of unmade and unused episodes. I am indebted to various people for help with research, principally Tony and Annette McKay for their location knowledge, plus Michael Richardson, Neil Alsop and Dave Rogers for their expertise on British Television and The Avengers in particular. The piece tackles the series in production order, but the final transmission sequence for the season will be listed at the end. Episode titles used may appear inaccurate compared to final on-screen titles, but reflect as accurately as possible the title of the episode at that stage in production over the two years from March 1964 to March 1966.

On March 20th 1964, *Lobster Quadrille*, the final episode of the third season of The Avengers, was recorded at ABC's Teddington studios and Honor Blackman hung up her kinky boots for good. With the lure of cinematic exploits around Fort Knox and the chance to be thrown around a barn by Bond himself, she decided not to renew her contract on what was one of the most successful and stylish home-grown shows of the day. It was the end of one era and the start of another. Howard Thomas and his fellow illuminaries on the board at ABC decided that the show would go on — although Patrick Macnee himself had grave fears that his blossoming new career was now over.

Having decided that producing the series on film as opposed to videotape would allow both more action and the chance of sales to an American network, ABC offered to go into a joint venture with Associated Redifusion who — amongst other things — held the London ITV franchise for weekdays. This would be a co-production film venture in a similar manner to the making of Sir Francis Drake in 1961. The alliance came to nothing, but film was certainly the way ahead, and attention turned to a highly successful ABC film drama series called The Human Jungle.

Starring Herbert Lom as Dr Roger Corder, a Harley Street psychiatrist, the series had been a notable entry in the line-up for spring 1963, and in January 1964 work had begun on a second set of thirteen episodes at Associated British Elstree Studios. The production company to whom the series had been handed was Independent Artists (Television) Ltd based at Pinewood Studios, and the producer of the show was one Julian Wintle, a man with a noted career in British films.

It was decided that after completing this second season of the psychiatric drama, Wintle would form a new team and take The Avengers to even greater and more internationally saleable heights. The basic formula of off-beat adventures starring Steed and 'female sidekick' would be essentially the same, and so one principle person moved over onto the show was Brian Clemens, who took the post of associate producer (and nominal uncredited story editor). Clemens had contributed two episodes to the first season and six to the third (one under the pen-name of Richard Lucas), but also had a long career in filmed television series including series for the Danzigers such as Saber of London, The Man from Interpol, ITP's HG Wells' Invisible Man, ITC's Danger Man, Man of the World and The Sentimental Agent and ATV's GS5 and the Sir Francis Drake co-production. He had also just written scripts for ABC's The Protectors.

The third important name was that of Albert Fennell — billed as 'in charge of production'. Never to receive the full acclaim he deserved for helping to mould the celluloid series into the fondly remembered form it ultimately attained, Fennell had been a producer since the forties and had worked at Gainsborough Pictures. An experienced film technician, his work on the series led to him eventually being made co-producer with Clemens.

Later in the day, the fourth important name to join the new team was Laurie Johnson, whose music had included the catchy tune Sucu-Sucu for Associated Redifusion's Top Secret series in 1961. Johnson was in fact second choice when it appeared that composer Bob Sharples was unavailable, but taking an original composition of his called The Shake he was able to reshape it into the action-packed theme that would be dubbed onto the 83 filmed segments. It was a far more appropriate and fitting rhythm than the slower and subdued Johnny Dankworth theme for the videotaped show.

The first script submitted for approval to ABC was *The Town of No Return*, a story by Brian Clemens which would see the first all-celluloid outing for Steed and his new female companion, Mantha (short for Samantha). By August 14th 1964, all post production work on The Human Jungle was complete and Julian Wintle's attentions were now fully focussed on The Avengers. The response to the script was favourable from ABC, although queries were raised about both the disappearance of a character called Professor Tusser (which was felt to be a red herring in the script) and the name 'Mantha'. It was also pointed out that the first act could seem very slow, and that, as the show was a film product, this should be avoided. The general consensus though was that the Clemens story had far more of a location 'feel' to it.

The next two scripts to be submitted for ABC's comments in early September were Brian Clemens' *A Touch of Brimstone* and a storyline called *The Disappearance of Admiral Nelson* from Philip Levene. Levene was new to the show, and was an actor-turned-writer whose most notable creation to date was a set of radio serials about Ambrose, a spy who posed as a tennis player — plus a radio vehicle for Robert Beatty called Destination — Fire!, the format of which later turned up as his abortive ITC pilot film The Firechasers. For television he had written episodes of ATV's Ghost Squad, ITP's HG Wells' Invisible Man, Crestview's The Pursuers and Knight Errant. He had also had a close association with Clemens whilst with Danzigers where the two had shared scripting chores on Saber of London. Noting the already mildly stylised look of the videotaped episodes, Levene brought with him to the show a great desire to enhance the more outlandish elements and break out of the conventional thriller format to something totally new.

The story for *A Touch of Brimstone*, featuring Steed and Mantha, was close to the final televised version. The most notable change is that the Arab prince in the script is made a fool of when a parting gift of his portrait in oils is unveiled to show a monkey's face painted on the canvas.

*The Disappearance of Admiral Nelson* was, to all intents and purposes, an early draft of the sixth season episode *Mission... Highly Improbable*. Apart from minor variations, such as Mantha being held prisoner in the foreign embassy cellar, Steed being attacked by the embassy cat, etc., it is essentially the same story that finally went before the cameras in the summer of 1967.

Neither of the two scripts were welcomed with open arms by ABC. *A Touch of Brimstone* contained somewhat sensitive subject matter, tending towards violence, horror and sordidity meaning that this specific episode would be unlikely to be transmitted prior to 10pm. This was not in line with ABC's desires, since they primarily wanted a family action thriller akin to ITC's The Saint which could be shown in a 7.30pm slot. The script went too far in several instances. A character called Bates (the VIP in act one) is electrocuted in a shower of sparks. Darcy is pinned to a seat by a heavy sword which drops from above and impales him up to the hilt. Checks also had to be made that the D'Arcy family — who were friends of ABC liason officer Anthony John — would not file a complaint about this character's name. The character of Willie Frant originally had a wooden hand, not just two metal fingers, and this encapsulated a vicious spring mechanism for inflicting pain. This hand, and the fact that it was severed by Steed wielding a sabre in the closing battle, was a main point of concern voiced by ABC.

*The Disappearance of Admiral Nelson* faired even worse. ABC condemned it as blatant science-fiction fantasy which stepped well outside even the most stylised confines of the show, and which they felt would simply not be believable. To this point, claimed ABC, nothing that Steed had encountered had been so absurd. The trick photography needed would have to be superbly good to suspend viewer disbelief and also very expensive. Julian Wintle was instructed not to use the script for production, whilst he agreed that the problems with *A Touch of Brimstone* could be ironed out to make it a viable item.

By late September 1964, Julian Wintle had left the offices of Independent Artists Ltd at Pinewood Studios and taken up residence at Associated British Studios, Borehamwood. The new production company formed to shoot The Avengers was Telemen Ltd., the directors being Wintle, Albert Fennell and EW Wilford. The start of October 1964 had *A Touch of Brimstone* being

ammended to comply with the points raised by the Teddington offices, and a further three scripts out of seven prospective stories were submitted — the aim being that ABC should have ten stories in their hands when production began on November 2nd. The three new scripts were *Strictly for the Worms* by Roger Marshall, *Rip Van Winkle* by Martin Woodhouse and *The Master Minds* by Robert Stewart — who was soon to change his writing name to Robert Banks Stewart. Marshall and Woodhouse had both worked on The Avengers as far back as the second season, whilst Stewart had been brought onto the show by Wintle after his work on The Human Jungle. These scripts were later joined by *The Murder Market*, a story from Tony Williamson, a writer known to Dennis Spooner and Brian Clemens that Spooner had met during his national service.

The Avengers was announced as a new series on 9th October 1964, with production to start in early November 1964.

The responses to the last batch of new stories came back to Telemen in mid-October. *The Murder Market* was greatly liked, although it was pointed out that the Togetherness organisation used could strike a chord with the term Togetherness used in the script for *A Touch of Brimstone*. The story itself was now more acceptable, although the chopping off of Willie's hand had still not been removed. *The Town of No Return* was also tightened up and declared 'excellent' — and the name of Mantha had now been changed permanently to Emma Peel. *The Master Minds* was good, as was *Strictly for the Worms*, and the only story to fall foul of ABC was *Rip Van Winkle*. This story again strayed into the area of science-fiction fantasy, to which the television company was strongly opposed: the plot surrounded a man called Rupert who placed himself in suspended animation as part of a plot to accrue share interest in a business called Seddons. ABC declared that, unless the story could be radically reworked, it would be shelved.

A few days later, ABC passed comment on a second Levene script — another science-fiction effort called *The Man-Eater from Surrey Green*. Grudgingly, Brian Tesler admitted that the script was good and could be passed for production, but that science-fiction stories should be avoided from now on. Still feeling that the episode was damagingly out of place with the rest of the series, Tesler took the decision to place the episode a long way from the start of the season.

October 23rd saw the announcement that the film cameras would start rolling on Monday 9th November 1964 and that 26 year-old blonde Elizabeth Shepherd had been signed to play Steed's new sidekick, Mrs Peel. The daughter of a Welsh non-conformist minister, the accomplished Shakespearian actress was considered to be one of the most beautiful women in England and highly sought after in the film and television industry.

Peter Graham Scott was assigned to oversee the first episode in production. He had a track record proven in both the filmed and videotaped field, having episodes of Danger Man, Sir Francis Drake and Redcap to his name. This first episode was to be Clemens' *The Town of No Return*, and work was brought forward by a week to start on Monday 2nd November 1964. There were two units working on this episode simultaneously for the first week. Scott himself handled the location team which shot sequences in Norfolk with the cast including both Macnee and Shepherd for a few days. Meanwhile, a second unit started work back at Associated British Elstree's soundstages on other material for the episode. By November 13th, the final shots were in the can and the crew were then stood down for a week.

The few existing photographs of Elizabeth Shepherd as Mrs Peel were taken during the location shooting in Norfolk for the disused RAF station sequences and in the studio barn set of this episode. Her wardrobe had cost the producers £600 since it was designed by New York designer Bonnie Cashin. The most stylish centrepiece of the ensemble was a red leather fighting suit incorporating a huge cowl that could be pulled up into a hood. Along with red thigh-length boots and a single black leather glove, plus her proficiency in karate, with longbow and firearms, Mrs Peel certainly looked like a suitably exciting new character, much befitting the pacier action sequences that film production would allow.

The second episode into production was *The Murder Market*, directed by Wolf Rilla, a seasoned director whose television film work included The Scarlet Pimpernel. The cameras started rolling for this segment on 23rd November 1964. Scheduled for a two week production, it seems that during the second week, the rough cuts of *The Town of No Return* were available for ABC and Telemen to view. The consensus of opinion was that Elizabeth Shepherd was not the actress they were looking for, and shooting on the episode was abandoned. On 3rd December 1964 it was announced to the press that by 'mutual agreement' Miss Shepherd was leaving the series. The break was not an amicable one, but the actress had attempted to play the role very straight, and not in accordance with what Wintle's team or ABC were looking for.

At the start of December, ABC passed another science-fiction entry from Levene called *The Cybernauts*, although it was clear that they were still not happy with the new directions the filmed creation was taking. Providing that the names of companies used in the script did not exist in real life, and that there could be found some way of differentiating from the two Cybernauts in the last act, then the story could go into production.

After screen testing 20 actresses in the space of a week, a replacement was found in Diana Rigg, and with Peter Graham Scott at the helm, reshooting work started in the studio with *The Murder Market* on 14th December. Also scheduled to begin work before Christmas was *The Master Minds*. This was again helmed by Scott who took a location unit out to the Rosary Prior High School on Elstree Road, Bushey. Here, all the scenes in the grounds of the Dorrington Dean School for Young Ladies, plus some interiors, were executed with cast members such as Macnee, Rigg, Patricia Haines and Bernard Archard. Second unit material with double for the two stars was also shot on Dagger Lane and near the Haberdasher Aske's School for Girls on Aldenham Road at Elstree, showing the Bentley driving about, and also an insert of the hearse departing to close *The Murder Market*. Shooting on the second Diana Rigg episode was completed on Friday 8th January 1965.

The new year began badly when on January 1st 1965, Julian Wintle submitted the script *The Day It Rained Poets* by John Kruse to Teddington, aware that the story had certain shortcomings. The tale of a female scientific-engineer which concluded with a 'Tom and Jerry' finale did not greatly impress Brian Tesler, and four days later ABC returned unenthusiastic comments. Kruse had an extensive set of writing credits to his name, including ITC's The Saint and ABC's The Human Jungle, but he was never to have a final script made into an episode for The Avengers.

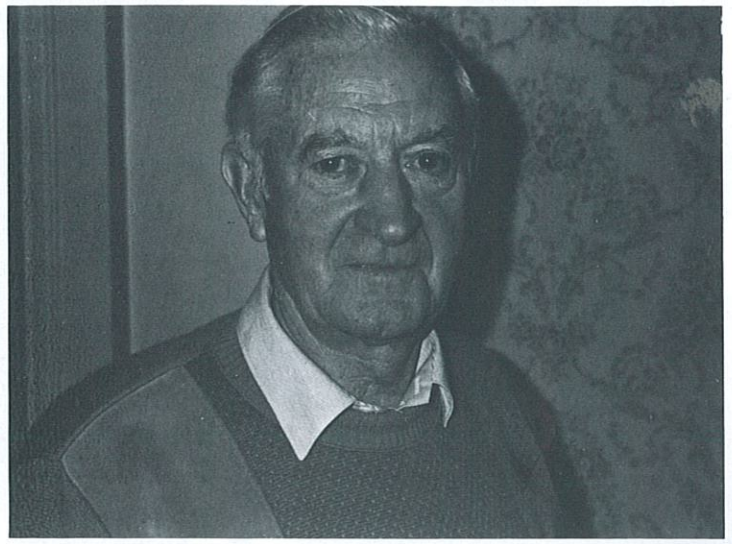
Don Leaver was the director assigned to handle the third Rigg episode, *Dial a Deadly Number*, on which work started on Monday 11th January 1965. Coming from a script by Levene, it had a suitably bizarre way of conducting murder, but one which was not too fantastic for the echelons of ABC to stomach. In many ways, its studio-bound plot and high-finance background made it more akin to the videotaped episodes of the previous season — and Leaver himself had been a director on the show right back to its first days at the Teddington studios.

Another largely studio-bound story followed as noted film director Charles Crichton (who had worked on Danger Man and The Human Jungle) took the director's chair for Clemens' *Death at*

continued on page 35 ...

# Ian Stuart Black's
# THE SAVAGES
# photonovel
## starring William Hartnell

# Introduction
## Ian Stuart Black



"WHILE DISCUSSING 'DOCTOR WHO - THE SAVAGES' at a recent 'Doctor Who' convention, I was asked what relationship there was between the stories I had done for the series and any of my books, plays or television. What other science fiction had I written? I forget the off-the-cuff answer I gave, but later when I thought about it, I began to wonder if 'The Savages' was properly science fiction. It was certainly a tele-fantasy, but surely science fiction ought to be more science-orientated? It seemed to me that 'The Savages' was more in the nature of the myth.

"I'll summarise the story:- The Doctor becomes involved with a civilisation that appears to have all the virtues. It is cultured, artistic, intellectual, at peace with itself. But it is found to be based on a terrible evil. The 'energy', the spiritual and mental strength on which it flourished, is hived off from fellow human beings...from the savages. All the marvellous accomplishments of this civilisation involve the exploitation and degradation of a helpless tribe of outcasts, farmed like a herd of cattle, their vital life-force abstracted from them as the rich and cultured community require. This is, of course, an anathema to the Doctor (and, I assumed, to the viewers) and, true to character, he sets about destroying this evil. Surely this is more myth that science fiction, in spite of the elaborate laboratory in which the syphoning-off takes place!

"But to return to the question that was put to me. Did my 'Doctor Who' stories have similarities with other things I had written? If they are really myths (fables with an unstated moral), then there's a strong connection with most things I've written, very often dressed up as a thriller or an adventure story, sometimes trying to make a real world and an 'unreal' world overlap, as in my last two novels 'Creatures in a Dream' and 'Cry Wolf'. In fact, this is where DWB's readers could instruct me. Both these novels are still in most public libraries. If, on reading them, you could let me know (via DWB) if you see the strand of myth-making or story-telling that goes back to 'Doctor Who - The Savages' (or, indeed, if you disagree), I would be grateful. In the meantime, I hope you enjoy the photonovel."

14th February 1992

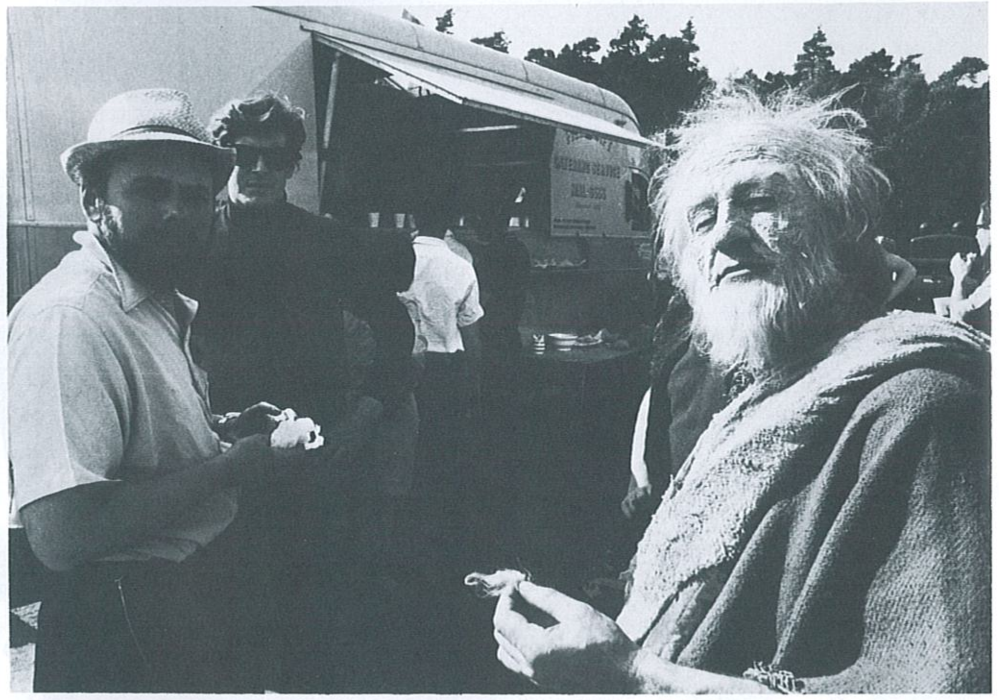
## Christopher Barry

"TELEVISION is essentially a "performance art". By that I mean that once it is over it is gone forever. Its very ephemerality ensures that everything that happens on the small screen - or to its stars, off it! - is treated as the latest news and discussed on the proverbial Clapham omnibus next day. Or was...

"In fact I have not flipped my mind but merely performed a Whovian time-warp and gone back some thirty years to a time when most television programmes were transmitted live. Some programmes were honoured with being "tele-recorded" on film for possible transmission at a later date but the audience saw the transmission, warts and all, with everything that went wrong. And when things went wrong, as they frequently did, retakes were done only for inserting into the film recording: it was too late for the live viewer. Even with the introduction of video tape recording the process of editing was, at first, difficult and lengthy, and therefore costly, and so it was frequently discouraged.

"All this is by way of being a very long-winded way of saying that in those days most television programmes were seen for their ability to "educate, enlighten and entertain" for that moment only but were then treated as disposables - expendable. And so it is not surprising that not a lot of care was always taken of recorded material after it had been transmitted and that some of it was disposed of either quite literally by being thrown away (if it was film), or being wiped for re-use if it was video tape.

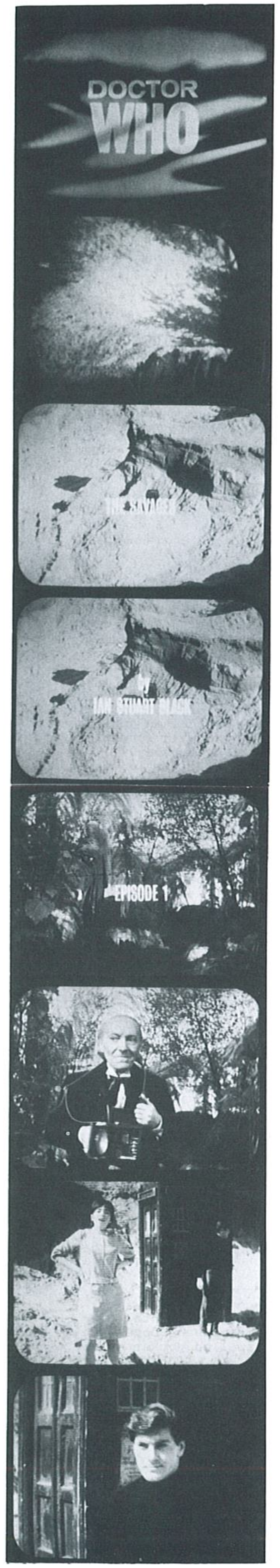
"For those of us engaged in making programmes, then, still photographs taken for publicity or the Radio Times were eagerly collected and kept as momentos of our work to decorate our offices and later become part of our career archives. Among the stills most sought after were those "telesnaps" taken directly off the television tube during transmissions by a professional photographer named John Cura who provided a service for both BBC and ITV in the days of only two channels in black and white. By the time colour and regular video recording came in he had retired, and when he died a few years later his stock of negatives was destroyed - alas! - leaving only those sets of contact prints with their concomitant enlargements for us to savour.



"And so, it is with particular personal satisfaction that I have learned that some of these sets of pictures have not only survived but have also been put to good use in Photonovels such as 'The Savages'. This is the second Photonovel based on one of my own directed 'Doctor Who' stories so far produced by Gary Leigh for DWB (the earlier highly successful 'The Power of the Daleks' being first published in 1988 and reprinted in 1990). Not only will 'The Savages' occupy a proud position on my bookshelves next to that, but I know it will be equally welcomed by 'Doctor Who' fans everywhere."

20th February 1992

THE SAVAGES PHOTONOVEL
Story(c) . . . . . . . . . Ian Stuart Black
Photonovel Adaption . . . . Anthony Clark
Telepics(c) . . John Cura/Christopher Barry
Photographs(c) . . . . . Christopher Barry
Technical Details(c). Jeremy Bentham/C M S
Design and Layout . . . . . . Gary Leigh



The Doctor, Steven and Dodo look curiously up at the TARDIS scanner which depicts a scene of a shrub-lined, rocky ravine. The Doctor turns away to pick up an instrument that looks a little like a small ship's compass which he puts over his shoulder.
Doctor: I think I can safely say just exactly where we are. We are at a distant point of time - an age of great advancement, peace and prosperity. Now I must be off.
He opens the doors and leaves but, unbeknown to the Doctor, his exit is watched by a man dressed in animal skins and carrying a huge club. The Doctor picks his way down a narrow rock strewn path that winds through the scrub and bushes. He stops for a moment to take a reading on his instrument, makes a note of it, nods and moves on.

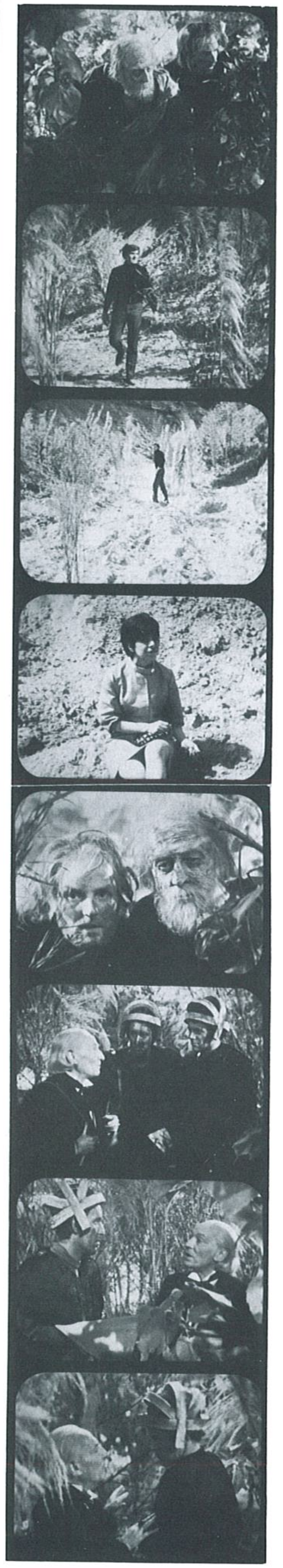
Steven is pacing up and down outside the TARDIS, glancing at his watch:
He said five minutes.
Dodo: The Doctor has no idea of time and for a man who has travelled about in time more than anyone else, that's rather funny.
Steven: This is nothing to laugh at, Dodo.
Dodo: If you're so worried you shouldn't have let him go.
Steven: You try telling the Doctor what to do.
Dodo: Then you should have gone with him.
Steven: You heard what he said.
Dodo: You don't have to do everything he tells you. You're a grown man.
She looks at Steven who glares at her and moves off down the ravine a little way to see if he can spot the Doctor.

Doctor (Checking his instrument): Precisely what I thought.
He moves off, still unaware of the watcher who has now been joined by another skin-clad primitive.

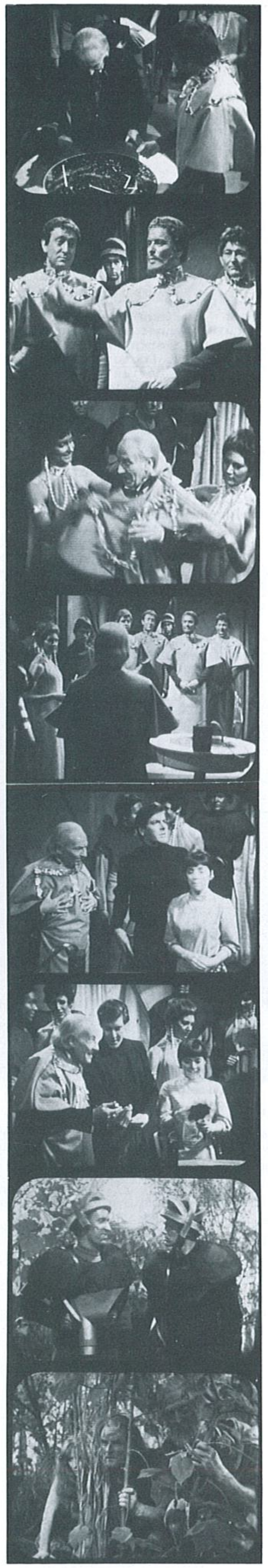
Steven: Doctor! (He moves further into the bushes)

The Doctor hears Steven's voice back up the ravine:
Dear me, what's the matter?
He callsrather faintly:
I won't be long.
The two primitives crawl closer to the Doctor, picking their way carefully through the thick undergrowth.

Dodo is on her own outside the TARDIS. She stands on a boulder to look towards the bushes which hide Steven.
Steven (Calling back to Dodo): He hasn't answered. I think I'd better go and have a look.
Dodo (Calling): All right.
Dodo turns with a sudden start as she hears a trickle of stones behind her. She looks up the steep sides of the ravine but there is nothing there. She gives a deep breath and sits back on the boulder. A head very cautiously begins to peer over the top of the ravine - it is a third savage. He begins to move down towards Dodo but she hears his faltering moves and screams.
Steven: Dodo, Dodo.
He breaks into a run, crashing his way through the bushes until he reaches the TARDIS.
Steven (Grabbing her): What's the matter?
Dodo (She points): Up there.
Steven: There's nothing there.
Dodo: A man, in animal skins - and with an axe.
Steven: Then the Doctor's wrong. We're not in the future at all.



The Doctor takes another reading from his instrument.
Doctor: Ridiculous boy. Thought I'd made a mistake!
He briskly turns to retrace his steps. The two savages who have been following him, Tor and Chal, pull back into the dense bushes.
Tor: He's coming nearer. We must run.
Chal (A fierce whisper): We stay. We kill this man.
The Doctor moves through the bushes and the strap on his instrument snags on a twig. He stops to release himself and as he does so he hears a noise back in the undergrowth.
Doctor: Hello there. Come out. There's no need to be alarmed.
The Doctor is very unconcerned. It is as though he had expected to meet someone.
Chal (Gripping his club): Now!
He starts to move but Tor holds him back and points over the Doctor's shoulder.
Tor: Look!
Both men drop back in terror.
Doctor: Can't you hear me?
The Doctor spins round sharply as he hears a noise behind him. Two men are standing a few yards away. Both are dressed in a military uniform and both are armed with guns.
Doctor: Ah, so there you are.
Exorse: This is a great honour - to have you visit our planet.
Doctor: Just as I thought. I am expected. And I suppose you know who I am.
Edal: Not your name, of course. But our space observers have one for you.
Doctor: What would that be?
Exorse: The Traveller from Beyond Time.
Doctor: How did you know to expect me here and now?
Exorse: The elders of our city have been plotting the course of your space-time machine.
Doctor: How very clever.
Captain Edal looks sharply at the instrument the Doctor is carrying:
Edal: What is this? We understood that you did not carry weapons.
Doctor: They're quite right, I never do. I use this to make my calculations. As I told my two friends...
Edal: You are not alone?
Doctor: No, did you expect me



to be?

Edal: We have no information about your companions.

Doctor (Cheerfully): You'll find them very pleasant, in spite of their youthful indiscretions. (He looks back up the ravine) They must be expecting me back.

Edal: The elders must be told. You must come with us.

**The Doctor does not like Edal's change in attitude.**

Doctor: Must?

Exorse (Apologetically): Captain Edal wishes to take you to the elders. They are waiting to welcome you.

Doctor: Very well. But perhaps you, young man (indicating to Exorse) would care to go and collect my young friends, Steven and Dodo. Tell them the Doctor sent you.

**Exorse looks at Captain Edal.**

Edal: Go for them, Exorse. Bring them to the city. (He turns to the Doctor) This way.

Steven: I'll have to go and look for him, Dodo.

Dodo: There's something there.

Steven: You're imagining things. Come on.

**He turns to move off with Dodo, but as he does so something falls with a thud on the ground close by. They both spin round but there is no one in sight.**

Dodo: I told you.

**Steven crosses to the fallen object and picks it up.**

Steven: A primitive spear. You were right Dodo, there's someone up there.

Dodo: What are we going to do?

Steven: Back to the TARDIS.

**Another spear thuds into the ground, followed by a second and a third. Steven and Dodo break into a run.**

Dodo: They're coming nearer!

**A spear impacts right behind them. There is a sudden yell, the spears stop falling and a silence descends.**

Steven: What's happened?

**They turn to look round the ravine and stop as they see Exorse standing on the edge of the scrubland.**

Exorse: Welcome to the Traveller's companions. You are Dodo and Steven.

Steven: How did you know?

Exorse: The Traveller told me I would find you here.

Steven: The Traveller? Oh, you mean the Doctor. Is he all right?

Exorse: Perfectly. He has gone to meet the elders of our city.

Dodo: Then the savages?

Exorse: I think you will find that some of us are fairly civilised.

Dodo: This isn't the Iron Age?

Exorse: By no means.

Steven: The Doctor was right.

**The Gates to the city are open and the Doctor is ushered in by Captain Edal. On a small raised platform sit the four elders of the city. They are led by a chief named Jano. He looks powerful, intelligent and charming.**

**A ceremony of reception is waiting for the Doctor that includes a number of other citizens in attendance. They include the slightly pompous Avon and Flower. Both are young and intelligent.**

Jano: You are welcome. Welcome indeed. Though we know you only as a record in our charts of time and space yet you seem to us like an old friend.

Doctor: It is very kind of you to make me so welcome.

Jano: We are honoured by your visit. Let me introduce ourselves. I am Jano, leader of the council of elders. These are my counsellors.

**He indicates to a chart:** We have charted your voyages from galaxy to galaxy and from age to age. This is a great moment in our history. To show our admiration we would be pleased if you would accept the office of one of the high elders.

**Flower and an attendant move forward with robes as if for a robing ceremony.**

Doctor: This is very good of you, very good indeed.

**The attendants assist him into his new robes.**

Jano: We recognise in you the greatest specialist in time-space exploration. You have taken this branch of learning far beyond our investigations.

Doctor: Oh come now. I know very well you have some remarkable achievements.

**The Doctor regards himself in his new robes. He is obviously pleased and turns to Flower.**

Doctor: Thank you, young lady.

**Everyone turns as Exorse enters with Steven and Dodo.**

Doctor: Ah, there you are. Well, young man, so you see I was not far wrong after all.

**Indicating his robes:** And what do you think of this, Dodo?

Dodo: You're really with-it.

Doctor: With what?

Steven: What is this place?

Jano: Did the Doctor not say?

Dodo: Not exactly.

Steven: He said it was an age of advancement and prosperity.

Doctor: And I was right. It's probably the greatest development of the civilised mind.

Jano: We did not realise the Doctor had anyone with him. Nevertheless, although our honours are for him, our gifts are for you.

**Two attendants come forward and present Dodo with a small jewelled pocket mirror.**

Dodo: Thank you. It's beautiful. These are real diamonds Steven!

**The attendants present Steven with a carved, elegant dagger.**

Steven: For me? It's magnificent.

Jano: Perhaps Steven and Dodo would like to make themselves at home. Our young people will show them round.

**Steven and Dodo are led away by Avon and Flower.**

**Captain Edal and Exorse are back on patrol. They are scanning the scrubland ahead.**

Edal: We're just the city guard, of course. They don't ask our opinions, do they?

Exorse: What's the matter?

Edal: I never did trust strangers. Why should we treat the Doctor like one of us?

Exorse: The elders think highly of him.

Edal: The elders! All right, we've wasted enough time this morning already. Get back on patrol.

**The two soldiers move off in different directions. Off in the thick scrub hide Chal and Tor. They are accompanied by a young girl, Nanina.**

Chal: They've begun hunting.

Tor: We must warn our people.

Chal: Get back to the caves, Nanina. Tell the families to hide.

Nanina: What of you, Chal?

Chal: We'll be safe. We'll warn the others. Hurry.

**Nanina moves cautiously back through the undergrowth.**

Chal: Nanina. Take great care in the craters.

**Avon and Flower are conducting Steven and Dodo around the city.**

Flower: We have built into the city a life-giving sun.

Avon: It is man's intellect which dictates the heat and cold of our city.

Flower: Yes. After all, the elders know what's best for us... although it would be rather nice to know what real things are like sometimes.

Avon: Real what?

Flower: You know. Real rain, real wind, real sunshine.

Avon: Don't be ridiculous. They have given us all this.

**He indicates the panorama.**

Steven: What's the secret?

Flower: Secret? What makes you think we've a secret?

Steven: Other civilisations have failed to make this sort of advance.

Avon: Our scientists have made one simple discovery. Due to this they have found the way to give us all greater energy, greater intellect and talent.

**The Doctor is sitting with Jano and the elders.**

Doctor: Well gentlemen, you can't expect me to wear these very fine robes without asking a few questions.

Jano: What do you mean Doctor?

Doctor: If I accept your honours that means I must endorse your way of life. I can't really do that without knowing something about it.

Jano: But Doctor, surely you know a great deal about us.

Doctor: I know you are well in advance of other planets. Now I'd like to know how.

**Nanina is cautiously making her way through the scrub, casting her eyes around as she goes. She suddenly spots Exorse and dodges back sharply, taking cover on the ground. After a moment he moves off but Nanina is obviously still terrified. Chal and Tor are peering over the scrubland.**

Chal: She's not crossed the ravine. She's still in hiding.

Tor: Can you see the hunter?

Chal: He's in the ravine!

**Exorse is hiding in the bushes, unseen by Nanina, who is picking her way directly towards him.**

Chal: And Nanina?

Tor: She's there too!

Chal (Shouting): Nanina.

**Nanina spins round as she hears Chal's shout but the warning is too late. Exorse takes aim with his gun and a shaft of light plays over Nanina's body. She stands rigid and helpless. Exorse steps forward and directs the frozen form of Nanina with the beam of his weapon.**

Jano: Life lives on other forms of life. Wild beasts prey on other animals. Mankind must have food, water, oxygen.

Doctor: It is obvious to the meanest of intellects that you have found some more effective source of energy.

Jano: That's true. We have learned to transfer the energy of life directly to ourselves.

**Exorse is leading Nanina through the scrubland at the point of his gun. Its beam still playing over her. She moves forward, powerless to do anything else. Chal and Tor watch from a safe distance.**

Jano: The life energy which we accumulate we store in energy vats such as these.

**He points to a small model in front of him:** When the elders decide that some member of the community needs new force, this energy is transferred.

Doctor: You'll have to use a very high level of life for this transfer.

Jano: That is correct. We absorb only a very special form of animal vitality.

**Flower and Avon are showing Steven and Dodo along a most charming aisle, colonnaded and ornamented with sculptures.**

Flower: Don't think we are always serious. We play games. We dance. We go hunting. Our life is very happy. We do everything we want - go everywhere we want.

**Dodo has dropped behind a step or two. She moves towards a window set in a small recess. Avon spots her and calls out:** Don't go that way.

Dodo: I thought you said we could go anywhere.

Avon: It leads to the world beyond the city.

Dodo: Don't you go outside?

Flower: We're not allowed to.

Avon: There is no need.

Flower: Everything we want, we have here in our city.

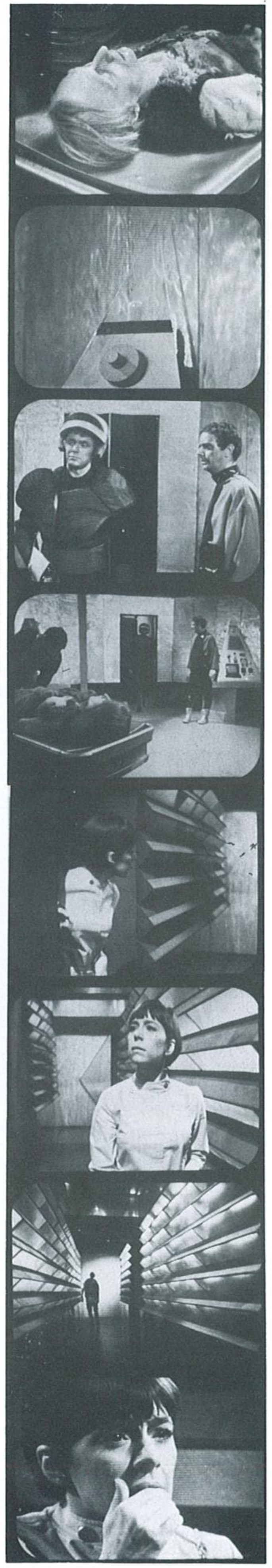
Steven: What about the men we met outside?

Flower: They are the guards.
Dodo: To keep back the savages?
Avon: Yes, the guards are to keep these people away.
Flower: Let's forget such a dismal topic. Come on, we'll show you the stadium. There'll be a celebration there tonight. Specially for you.
Flower moves on cheerfully followed by Steven and Avon. As Dodo is about to follow them she catches sight of the window at the end of the recess. She hurriedly peers towards it.
Avon: Dodo.
Dodo: I'm coming.
Dodo turns from the window and hurries after Steven.
Dodo: Every time I want to see something, they stop me.
Steven: You're a guest here, Dodo. Try and behave like one.
Dodo: I hate conducted tours.
Steven: What were you goggling at anyhow?
Dodo (In a whisper): I saw one of the guards go past. He had a prisoner.
Steven: You're off your head.
Dodo: He had one of the savages with him. A girl. She seemed to be moving along in a light that shone from from those guns they carry.
Steven: Oh Dodo, really!
Avon and Flower are a little way ahead, consulting an illuminated wall map. Flower turns and calls back:
What are you whispering about?
Steven: We're just coming.

Nanina is being projected along the corridor in the beam of light, Exorse follows a few paces behind. They move towards a door and as Exorse leans over to open it, Nanina slips out of the beam. She collapses against the wall almost unable to stand.
Nanina: Please, let me go.
Exorse does not appear to hear her. He adjusts a dial by the door and a bell rings.

The control room is a mass of sophisticated equipment. At its far end is a door that leads into a laboratory. Two white uniformed men wheel in a very complex looking operating table - attached to it is the semi-conscious figure of a man. Overseeing it all is Senta, a well-featured man in his thirties. A bell rings.

Senta: That must be Exorse. He is already behind his deadline.
The man on the operating table, Wylda, moans and stumbles as the two assistants help him to his feet.
Senta: He seems very depleted. What's his vitality reading?
He looks at the dials attached to the operating table: 17.4. They took him dangerously low. Can't they follow instructions in there?
He indicates towards the laboratory: Have I got to supervise every energy transfer myself?



He glances at another reading: Let's see. Recuperative chart is high. He'll recover.
Senta presses a button and a door slides open. One of the assistants moves out with Wylda, helping him walk. He operates another control and a second door opens. Exorse enters with Nanina.
Senta: Prepare this one. We're behind schedule. We must transfer immediately. I am filing a complaint, Exorse. You're late.
Exorse: I was delayed by the strangers.
Senta: What are they like?
Exorse: They're very like us.
Senta: But in some ways they're different?
Exorse: Yes... but I can't say quite what. I must be going.
Senta presses one of the buttons again and a door opens. Exorse leaves.
Senta (To one of the assistants): Is she ready yet?
He examines the table: Yes, that seems all right.

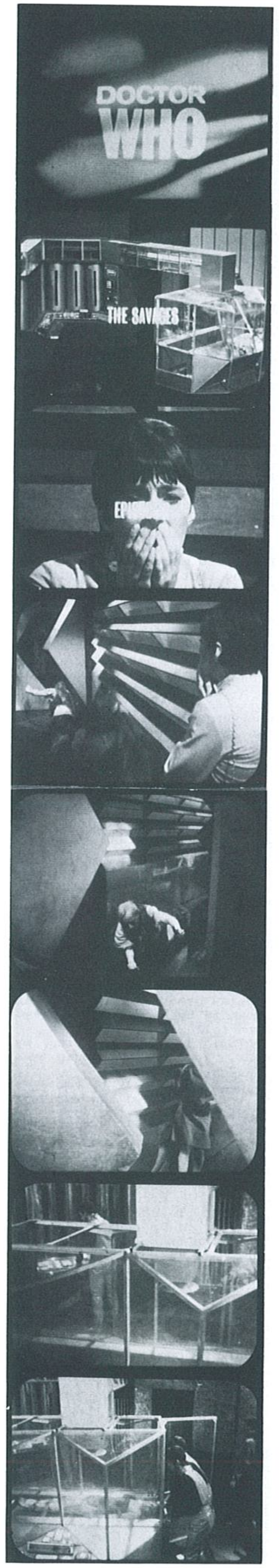
Flower and Avon are showing Steven more of their city. Dodo is a little way behind.
Steven: What a fabulous city this is.
Dodo hears a noise behind her, turns and catches a glimpse of Exorse. After a moment's hesitation she heads off in the direction he disappeared.

Senta is carrying out the last checks on Nanina.
Senta (Busily): Take her.
The two assistants wheel the trolley into the laboratory.

Dodo is examining a panel covered with a series of buttons. She presses one and the panel slides open - beyond it is darkness and she hesitates briefly before stepping into the gloom. The panel starts to slide shut behind her and Dodo jumps forward in a desperate attempt to catch it before it closes. She is too late - her exit is gone. Ahead of her the corridor divides into a T-junction.

Flower turns to call for Dodo: Come and see this, Dodo.
Steven: Yes, Dodo, I think you'll find...
He breaks off realising she isn't there.

Dodo is moving cautiously towards the T-junction. As she approaches it she listens apprehensively. There is the faint sound of something moving towards her. Slowly she edges forward and the sound of laboured breathing grows closer. Dodo hesitates for a moment before looking round the edge of the T-junction. A few feet away lurches the figure of a savage, his eyes wild and glazed, his hands out-stretched and grasping. Dodo shrinks back in alarm as Wylda stumbles abruptly towards her.



Wylda staggers forward, hands outstretched, eyes glazed. As he reaches Dodo he appears totally unaware of her and stumbles past towards the end of the corridor. Dodo watches him, holding her breath. At the end of the corridor is a dead end but as Wylda staggers towards it he passes through a light-beam and the end panel starts to slide open to reveal an exit to the outside world.

Before Wylda can reach the exit he pitches over - he tries to get up but the effort is too much for his weakened body. He sinks back to the floor with a groan.

Dodo watches him with more than a little puzzlement. She is obviously touched by the caveman's pathetic struggle and moves to help him to his feet. Wylda becomes aware of Dodo but speech is beyond him in his present state - he is obviously pleased to be helped, but also a little bewildered. Dodo helps him up and supports him the last few feet to the exit where he collapses out into the daylight.

Two figures, Chal and Tor, spring into view and take hold of Wylda's arms. They glimpse Dodo back in the shadows and Chal takes a threatening step towards her. Wylda catches his hand and stops him, shaking his head. Chal and Tor hesitate for a moment, undecided about what to do with Dodo. There is a faint hum of machinery and the panel slides closed: the exit is sealed.

Dodo turns and looks cautiously back along the corridor. In the distance she can hear the sound of equipment and busy activity. She takes a faltering step towards the sound.

Senta is directing operations in the laboratory. Nanina is wheeled in on a trolley.
Senta: Make the connections.
A panel slides down in front of the trolley and a white gas starts to fill the void around Nanina.

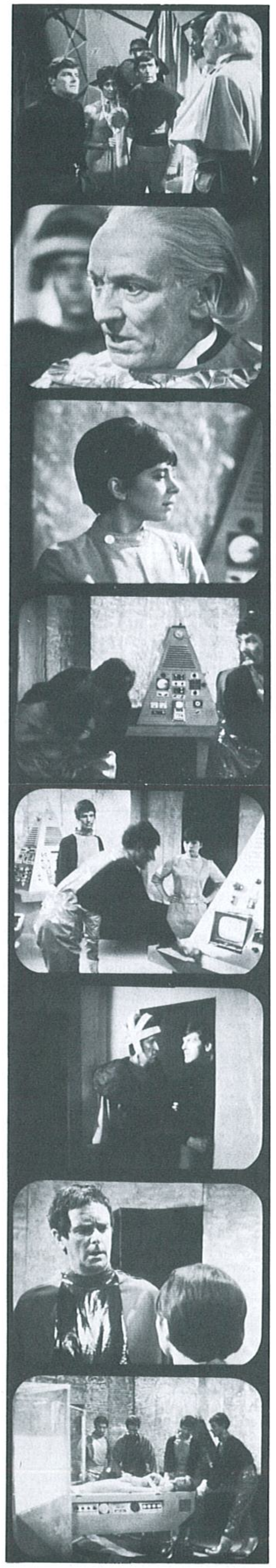
Steven is hurrying down the aisle searching for Dodo. Flower and Avon follow him with growing apprehension.
Steven: Where can she have gone?
Avon: Perhaps she's playing a joke.
Steven: Not even Dodo would be as silly as that...

Jano: So you see Doctor, with this new vigour, intellectual workers find themselves able to accomplish more.
Jano is interrupted by Steven's entrance.
Steven: Doctor!
Doctor: My dear boy, you mustn't come bursting in here like this.
Steven: Dodo's gone.
Doctor: Gone?
Steven: She's vanished.
Doctor: I don't suppose anything harmful could happen to her here.
Jano: No. She can't leave the city.
Doctor: If I know that young lady she'll be all right.

Dodo is captivated by the bubbling vats.
Senta: Reduce extraction rate.
Dodo's attention is transferred to the cubicle. One of the lab assistants looks up from his job and catches sight of Dodo as she creeps forward. He stops what he is doing and moves quietly round behind her.
Senta: Vitality reading?
1st Assistant: Twenty six.
Dodo's progress along the back wall of the laboratory is abruptly interrupted as the 2nd assistant grabs her while at the same time forcing his hand over her mouth. He drags her helplessly into the controlroom where a 3rd assistant hurries up to help.
2nd Assistant: Get her out.
Dodo (Breaking free): What do you think you're doing?
3rd Assistant: Who is she?
2nd Assistant: She must be from outside. Let's have a look at the list.
He scans a list on the wall while his accomplice looks at Dodo with a frown.
3rd Assistant: Is she for transference?
2nd Assistant: What else?
He nods towards one of the operating trolleys standing close by.

Avon, Flower and Steven are showing Edal along an aisle.
Avon: We came along here, then she looked out of that window.
Flower: The window?
Edal: She couldn't get out there. You should have watched her.
Flower: We thought she was following.
Captain Edal turns towards the concealed panel in the corridor.
Edal: She passed here?
Avon: Yes, but she couldn't go there.
Edal: Why not?
He presses the release and it opens.
Steven: What is this?
Flower: It's nothing.
Edal: The guards use it.
Flower: We never go there... Dodo would never go there.
Steven: You don't know Dodo.
Edal: If she's gone there I wouldn't give her much of a chance.
To Flower and Avon: And I wouldn't give much for yours!
Steven steps into the darkened corridor behind the panel before anyone can stop him.
Edal (Calling): Stay where you are.

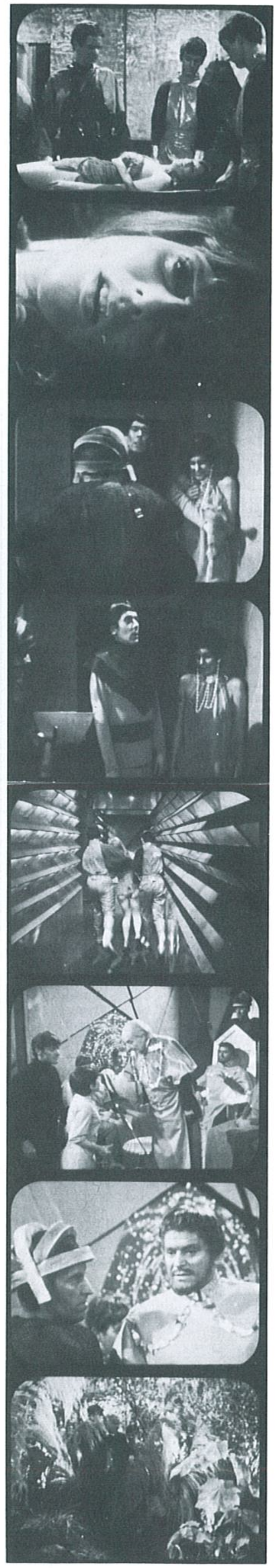
One of the lab assistants hurries up to Senta.
2nd Assistant: We have one of the outsiders, but she doesn't submit.
Senta hurries towards the control room followed by a third assistant. Dodo is backing away from the



assistants, dodging round tables and trolleys.
Dodo: I don't know what you do here - but I don't like it.
One of the assistants tries to corner her but she scrambles over a table.
Dodo: No you don't.
She turns and sees a small implement and snatches it up.
Dodo: Keep back. All this equipment must cost a packet.
Senta enters the control room and sees Dodo holding the implement threateningly over the control panel.
Dodo: I'll smash the lot
Senta (To his staff): Don't move, she could kill anyone.

Captain Edal pulls Steven forcibly back from the darkened corridor.
Edal: Didn't you hear?
Steven: It's the only place she can be.
Edal: I'll go and see.
Edal steps through the opening into the darkened corridor leaving Steven impatiently with Avon and Flower.

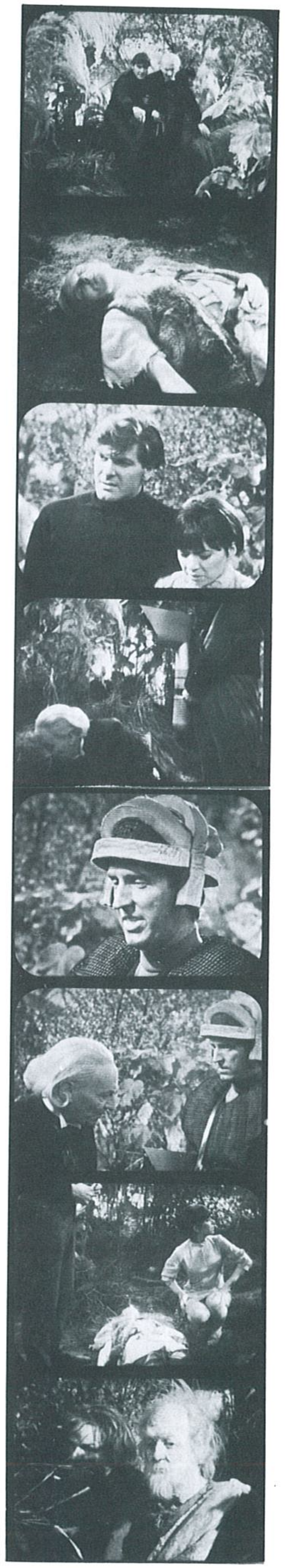
The Laboratory vats are filled with explosive bubbles. The first assistant reacts in alarm and calls towards the control room:
Senta! Senta!
Senta (To Dodo): Who are you?
Dodo: I'm with the Doctor. We are guests here, but if this is how you treat guests...
Senta: You are one of the people from beyond time?
Dodo: Yes I am!
Senta: But how are you here?
The 1st assistant bursts into the room:
Senta! It's nearly too late.
Senta turns and hurries out to the laboratory followed by the assistant. He rushes over to the cubicle and begins a frantic adjustment of its controls. The bubbling vats subside. Dodo has followed Senta and now stands watching.
Senta: Break connections!
Edal: Dodo! What are you doing here?
Dodo: I just came through that door up there.
Senta: I shall report the whole matter. Who was in charge of the party?
Edal: What has she seen? The elders have already been told.
Senta: Get her out of here.
Edal: I already have my orders. (To Dodo) This way.
Dodo moves off a little unwillingly, with a last glance towards the cubicle.
Dodo: All these instruments, that glass thing over there, those huge bottles. What do they do here?
Edal: We must hurry. The others are waiting.
Edal conducts Dodo out of the laboratory and down the corridor.
Senta (Indicating the cubicle): Get her out.
The assistants hurriedly enter the cubicle and wheel out the trolley.
1st Assistant: Is it too late?
Senta: Not quite.



Dodo is led out of the corridor by Captain Edal.
Steven: Where the dickens did you get to?
Dodo: Don't you start!
Steven: What happened?
Dodo: You have no idea. I was attacked by a mad doctor.
Flower: What a ridiculous story.
Dodo: What goes on down there anyhow? Is it a hospital?
Avon (Hurriedly): Yes, yes... that's right. It's a hospital.
Flower: Perhaps they thought you were a patient.
Dodo: I'd hate to be a patient in their hands.
Edal: You must have reason for saying that. What did you see?
Dodo: It was nothing I saw exactly ... just a feeling about the place.
Steven: She imagines things.
Flower: I can see! I know just the place to cheer you up.
Edal (To Steven and Dodo): You must report to the elders. I will take you there.
He turns to Flower and Avon: You two can go. And you will no doubt be called to answer for your negligence.

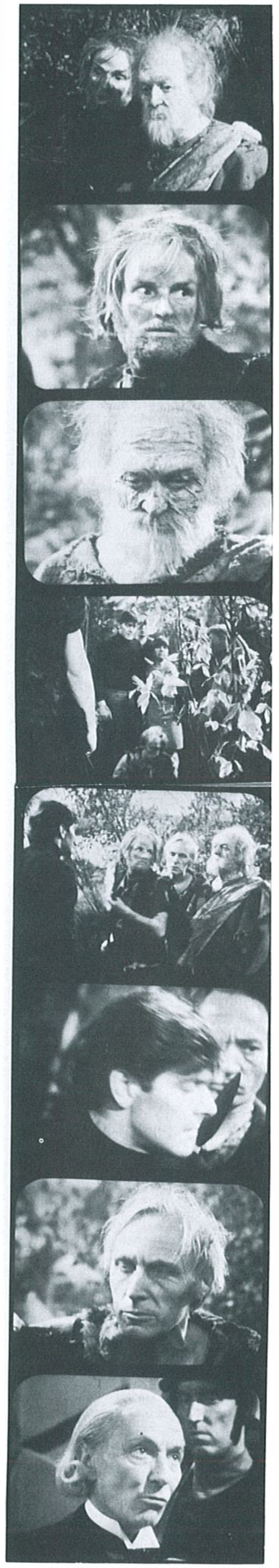
Nanina is being detached from the operating trolley by the assistants. She is very faint.
Senta (To Nanina): You are to go. You understand?
Nanina blinks at him, frightened. She tries to move but her limbs fail her.
Senta: Take her to release exit number four. She'll need assistance.
The assistants help her to her feet and lead the way.

The Doctor, Jano and the elders greet Dodo as she is shown in by Flower. Steven and Avon follow on behind.
Doctor: So there you are, my dear. You had this young man in a great state.
Dodo: I must speak to you.
Doctor (Casually): Not now.
Steven: I think you ought to listen Doctor.
Doctor: Do you, my boy? Well, I'm afraid I can't. I've just had an interesting discussion.
He turns to Jano: There are one or two documents I think you'd be interested to see. Records of my investigations into time travel.
Jano: You intend to go back to your TARDIS, Doctor?
Doctor: It won't take long.
Steven: I'll come with you.
Doctor: Very well, my boy. I shall need someone to carry a few things.
Jano: We can send one of the guards with you, Doctor.
Doctor: That won't be necessary. Come along, Dodo.
The time-travellers exit.
Jano (To Edal): How serious is it?
Edal: What the girl saw meant nothing to her.
Jano: Do you think she suspects anything?
Edal: It's hard to say... what about the Doctor?
Jano: He's a very sophisticated man, Captain.



Edal: It might be wise to keep an eye on him.

The Doctor is walking jauntily through the scrubland, followed by Steven and Dodo.
Doctor: Now, where are we?
Dodo: Why wouldn't you let me tell you what happened?
Doctor: Because, my dear child, I didn't want any of those gentlemen to hear.
Steven: What have you discovered?
Doctor: I don't really know.
Steven: What's that?
Steven points into the scrub just a few steps off the path they are following. The figure of a savage can be seen partly hidden behind some bushes.
Dodo: It's one of the savages!
They move cautiously through the bushes towards the figure. As they approach the man on the ground suddenly moves - he is trying to get to his feet but collapses back.
Dodo: That's the man I helped! The one in the corridor.
She hurries forward to the figure on the ground - Wylda. Steven and the Doctor follow. All three kneel down to examine him.
Doctor: Was he in this condition when you saw him before?
Dodo: Yes.
Doctor: Where had he come from? The laboratory?
Dodo: I think so. What's the matter with him? Do you know?
Doctor: All their wonderful civilisation is based on this. They have discovered how to take the life force from other poor human beings and absorb it into themselves! Leaving their victims almost dead!
Dodo: What can we do for him?
The Doctor hands Steven a key: Here's the key to the TARDIS, my boy. Open the emergency locker and you'll find a container of capsules marked D 403. Bring it and I think we might be able to save him.
Steven and Dodo hurry off through the bushes. The Doctor turns back to Wylda.
Doctor: Stay where you are, my man. We'll have you right as rain in five minutes.
Edal: Do you require assistance, Doctor?
The Doctor turns sharply. Standing directly behind him is Edal.
Doctor (Indignantly): What do you know of this?
Edal: That's one of the savages. Don't let him worry you. He should be back in the Reserve. Probably shamming.
He kicks Wylda: Get up you lazy animal.
Doctor: He may die.
Edal: Not much chance of that.
Wylda tries to get up as Edal pushes him with his foot.
Doctor: Leave him alone.
Edal: I don't think you understand.
Doctor: I understand.
Edal: You do? And you still waste time over this creature?
Doctor: This human being!
Edal: Why this concern, Doctor? They're only savages.



Doctor (Angrily): They are men. They are human beings, like you and me.
Edal: These people haven't developed like we have.
Doctor: And I forbid you to touch him.
Edal: You're obstructing me.
Captain Edal slowly lifts his light-gun.
Edal: You must come with me.
Doctor: I have already told you. I am attending this man.
Edal: I have warned you!
The Doctor begins to move back as Edal fires his gun. Its beam strikes the Doctor, who is immediately rendered helpless by the ray.

Dodo and Steven are hurrying back through the scrub, carrying a small metal container. They look around.
Dodo: Where are they.
Steven (Spotting a land-mark): Just past those trees.
Wylda is lying on the ground. He looks up as Steven and Dodo come into view.
Dodo: Where's the Doctor?
Steven: Doctor! Doctor!
Dodo: What do we do?
Steven: Give him the capsules.
Dodo: What about the Doctor?
Steven: He'll be back.
They kneel down beside Wylda and give him some of the capsules.
Dodo: Come on, take this.
Wylda hesitates and then looks up at Dodo. She smiles encouragement and he takes the capsules. Some of the pain on his face seems to disappear.

Moving through the bushes towards Steven and Dodo are a group of savages.

Dodo gives Wylda a second capsule.
Steven: That seems to have done him some good.
Dodo gets to her feet and as she does so she catches sight of the advancing savages. She grips Steven's arm.
Dodo: They've got spears!

The savages hold their position in the scrub.
Tor: I'll aim for the man if you kill the girl.
Chal: We mustn't kill them.
Tor: They have no light guns, they can't harm us.
Chal: Revenge does no good.
Tor: But we must save Wylda.
Chal: Yes, but not by killing.

Dodo and Steven scan the horizon.
Dodo: We must get away.
Steven: Where to?
Dodo: The TARDIS?
Steven: We're too late. Besides, we can't go, they might have the Doctor.
The sounds of movement grow ever nearer.
Dodo: They're coming nearer.
She turns and sees Tor rise from the ground a few feet away holding a spear. Chal and a couple of other savages spring from the bushes.
Tor: Kill them.

**Tor is about to lunge with his spear when Wylda cries out.**

Wylda: Stop!

**There is a moment's pause - Chal and the others look down at Wylda who tries to speak.**

Chal: Wylda speaks. Listen.

Wylda **(Very slowly)**: Do not kill...they are friends.

**The savages look up from Wylda to Steven and Dodo. They are incredulous.**

Chal **(Pointing to the metal container)**: What did you give him?

Steven: We gave him medicine.

Chal: Why?

Steven: Because he's sick.

Chal: You are from the city.

Dodo: No we're not.

Tor: But we've seen you.

**He indicates Dodo:** You were in the city.

**The situation is growing tense.**

Wylda: She helped me...and the old man spoke against it.

Steven: The Doctor? Where is he?

Wylda: They've taken him.

Dodo: What are we to do?

**Jano stands over the Doctor - he is looking a little perplexed.**

Jano: We do not understand you, Doctor. How can you condemn this great civilisation for the sake of a few wretched barbarians?

Doctor: So your honours are only awarded to people who agree with you, eh?

Jano: No, of course not Doctor. But if you are going to oppose us...

Doctor: Oppose you? I will indeed oppose you if you continue in this way.

Jano: You are standing in the way of human progress.

Doctor **(Scathingly)**: Human progress! You call your treatment of these people progress?

Jano: All progress has been built on exploitation?

Doctor: Exploitation!

Jano: We have achieved a great deal merely by the sacrifice of a few savages.

Doctor: The sacrifice of even one soul would be too great!

Jano: You give me no choice. Take him away, Captain. Tell Senta that this is an emergency.

**Edal takes the Doctor by the arm but he shakes off his grip.**

Doctor: Keep your hands down.

**Edal brings up the barrel of his gun and fires, catching the Doctor in its ray. Powerless, the Doctor is marched out.**

Steven: We must do something.

Chal: There is nothing to do.

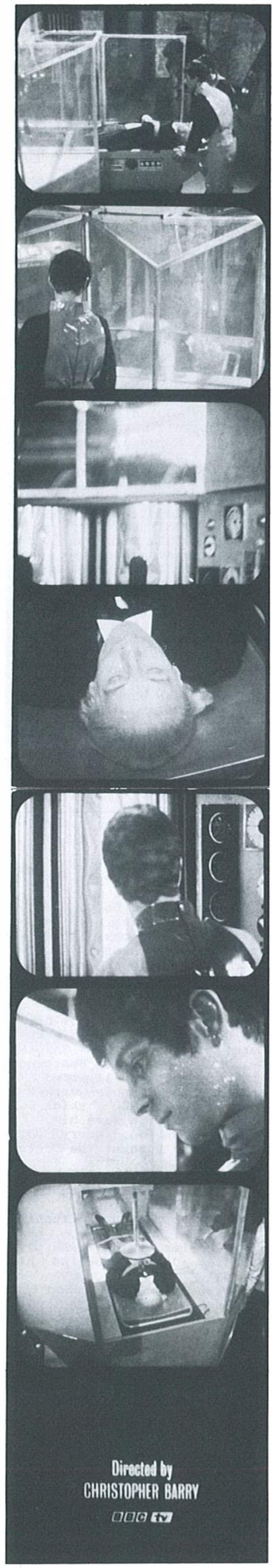
Tor: They will use the Doctor like the rest of us.

Dodo: What do you mean?

Chal **(Indicating to Wylda)**: He will become like us.

**The Doctor is led into the laboratory by Edal.**

Doctor: This is where you



conduct your experiments?

Senta: Indeed it is, Doctor. I'm honoured to meet you.

Doctor: Thank you.

Senta **(To Edal)**: Why have you brought the Doctor down here?

Edal: Suspend all work and prepare for an emergency transference.

Senta: Out of the question.

Edal: The order comes directly from Jano.

Senta **(To the Doctor)**: You are interested in our work?

Doctor: Interested, yes. Though mind you I strongly disapprove of it.

Senta: I shall be honoured to show you my laboratory.

Doctor: Oh no, I refuse to be a witness to these activities.

Edal: That's all right, Doctor, you'll not witness it.

Doctor: I should hope not.

Edal: You will have the privilege of experiencing it.

Doctor: What!

Senta: Do you realise what you are saying. We cannot transfer such a high form of life...

Jano **(Entering)**: It will be an interesting experiment.

Senta: But, he's a fellow scientist - he's one of us.

Jano **(Sharply)**: You have your orders.

Doctor: You have all forgotten one thing, haven't you?

Jano **(Smoothly)**: I do not think so Doctor. What?

Doctor: I refuse to submit to your nauseating experiment.

**The Doctor starts walking towards the door. Such is the authority of his presence that the elders make no immediate move to stop him. Edal steps in front of the door and raises his gun.**

Doctor: Let me pass.

**Edal fires and traps the Doctor with his ray.**

Jano: Report to me when the transference is complete.

**Jano leaves as preparations are made for the transference. The Doctor is strapped to the trolley and Senta adjusts its controls.**

Senta: Open a special file in the computer.

**Senta operates the controls and the Doctor is wheeled into the cubicle.**

Senta: Proceed. High input vats. Vaporisation.

**The cubicle starts to fill with a dense gas.**

Senta: Now don't forget. We have never undertaken anything like this before. Let me know the moment there is anything unusual. Call out the reading.

1st Assistant: Point 01, 02, 03, 06.

Senta: Keep it steady.

1st Assistant: Point 08. He'll never stand it.

Senta: It's no use. We must stop the experiment.

1st Assistant: No, Senta. Look! It's working.

Senta: It is working! It's going to be a classic transference.

**The vats are bubbling noisily. Senta looks into the cubicle - the Doctor is pale and unmoving.**

Senta: Adjust extraction pressure. Vitality is dropping. Watch it carefully. Don't reduce it or he may not recover.

**The assistants busy themselves with Senta's instructions. Jano enters:**

Your message was passed to me, Senta. You are to be congratulated.

Senta: It's a perfect transfer.

Jano: How is the Doctor?

Senta: Reduced nervous tension of course, but in good condition. Given time he will recover, and like the others we'll use him again.

Jano: You realise what this proves, Senta. If we are able to make this transfer successfully we will be able to do the same with the other time travellers.

Senta: The man and the girl?

Jano **(Nodding)**: As it is, they are a danger to us. But as a source of energy they will be of great value.

**He calls out:** Captain Edal. Send out patrols. The young people who arrived with the Doctor must be brought in.

**Chal and his people have brought Steven and Dodo into a little valley on the edge of the scrubland.**

Chal: We have brought you here only for your safety.

Steven: And what have you done for the Doctor?

Chal: We could do nothing for him.

Steven: If you never fight them you will always suffer.

Chal: It's obvious you have never faced the light guns.

Steven: What is this place?

**Chal indicates the sides of the valley. Amongst the rocks can be seen the openings to a number of caves.**

Dodo: Caves! You live here?

Chal: It is the one place the guards do not follow us.

**The Doctor is wheeled from the cubicle - Senta examines its readings.**

Jano: What is his vitality?

Senta: It's down to twenty-five. We were very careful.

Jano: And the energy count?

Senta: This is high. As a source of energy his power is remarkably high.

Jano: Very well. And now I wish you to prepare for an in-transference.

Senta: So soon?

Jano: The sooner the better.

Senta: You have nominated a number of people to receive part of his life force?

Jano: No, there will only be one person.

Senta: This is most unusual.

Jano: This is a most unusual experiment, Senta. It would not be right to risk the safety of any of the other members of our city. I will take full responsibility.

Senta: You're going to take the in-transfer yourself?

Jano: Yes.

Senta: But Jano, is that wise?

Anything could happen. We have never seen the results of such an in-transference before.

Jano: It is for that very reason that I will take the risk. I shall be ready when you need me.

**Jano turns and goes.**

1st Assistant: Jano is to take the entire transference?

Senta: It is not for you to question the decision of our leaders. Get everything ready. The patrols will soon have the two young people here.

**Edal and Exorse meet in the thick scrub.**

Edal: Keep to your own division Exorse. You're too far over. You should be beyond the scrubland. See if they've tried to reach the caves.

Exorse: Very good, captain.

**One of the savages crosses to Chal and whispers to him.**

Steven: What is it?

Chal: A patrol is coming this way.

Dodo: Will they come here?

Chal: You will be safe in the caves.

Tor: You cannot take them into the caves. The guards would follow them and our last refuge would go.

Chal: I am the leader, Tor. And I say they can go.

**To Steven and Dodo:** Follow me.

**The group climb up to the caves that are really rock dwellings fashioned out of the cliff-side. As they approach, Nanina, who is inside, reacts to the strangers.**

Chal: Nanina... don't worry. They are friends.

Wylda: They helped us.

Dodo **(Looking round in wonder)**: But it's beautiful. Like a little temple.

Chal: This is where we live. It is the only place on this planet which we can keep as our own. Our ancestors were great artists. As time passes our people are less able to make such things.

**Wylda calls out:** Look out. The patrol is coming.

**Exorse steps into the clearing at the base of the valley and fires his gun at Tor. The savage is trapped within its ray, his body rigid.**

Exorse: Where are the strangers?

**Tor casts his eyes up to the caves. Exorse follows his gaze and cautiously makes his way up the rocky path. He comes to a stop at the cave mouth:**

You have two strangers. Tell them to come out.

Nanina: There are no strangers.

Steven **(Crouching out of sight)**: How many guards?

Nanina: There's only one but he has a gun.

**She looks back out:** He's coming here!

**Exorse moves towards the cave, his gun at the ready.**

Steven: Is there any other way out?

Chal: There are passages but they don't lead anywhere.

Dodo: You mean we're trapped?

Chal: No, they will give us a chance. There are many passages and he'll not know which one to follow.

Chal leads Steven and Dodo into the back of the cave just as Exorse reaches the entrance. He peers in shouting:

Bring out the strangers.

Chal hurries Steven and Dodo into one of the many openings in the rock face.

Exorse: Very well, I'll come and get them myself.

He enters, glances round and walks over to Nanina:

The strangers, where are they? Tell me or you will suffer.

Nanina: I'll tell you nothing.

Exorse: When I find them I will teach you to obey.

He moves further into the caves and confronts another of the savages. He brings up his gun as if to fire.

Savage (Alarmed): They went into the face of the rock.

Exorse turns to examine the passages which lead from the cave and looks into the gloom. He turns grimly back on the savage and raises his gun:

Which opening?

The savage points to one of the passages.

Nanina: You betrayed them.

Savage: He would've taken me.

Exorse cautiously moves into the opening of the passage.

Dodo: Where does this lead?

Chal: Further into the rock.

Dodo: There's no way out?

Chal: No.

Dodo: Listen!

Back along the passage Exorse is picking his way through the darkness. He stops for a moment, unsure if he has heard anything.

Steven: I didn't hear anything.

Chal: I'm not sure. Come.

He signals them to continue their way along the passage and into the shadows. Exorse hears a faint sound and smiles grimly.

Dodo: Is there any place to hide?

Chal: I can promise you nothing, but the guards may not follow.

Steven: How much more of this passage is there?

Chal: Very little.

Exorse (Shouting into the darkness): I know you're there, strangers. There is no escape for you. It will be better if you turn back now.

Steven (Pointing ahead): What's that?

Chal: It's a slight bend in the rock. After that we come to the finish.

Steven: Come on.

Tor and Wylda enter the cave mouth.

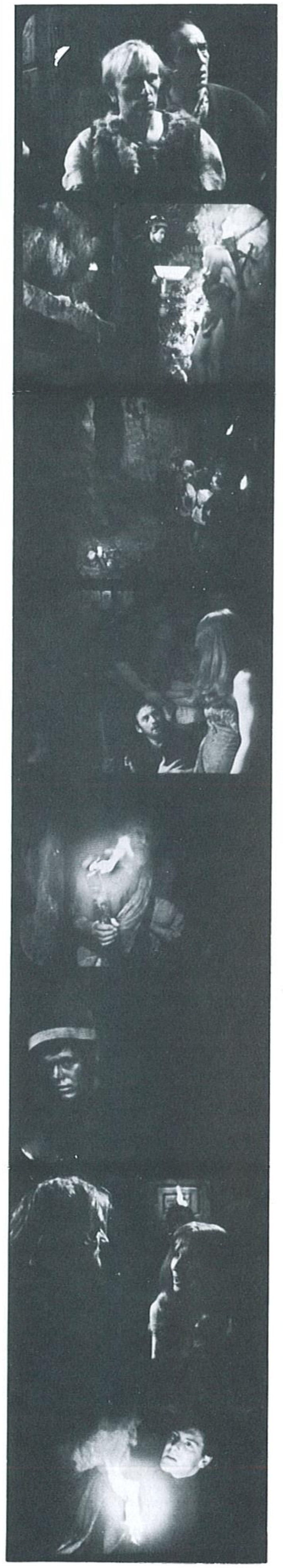
Tor: Where are they now?

Wylda: They've gone into the rock.

Tor: And the guard?

Nanina: He's followed.

She points to a savage: He showed him the way.



Tor: Chal should never have brought the strangers here. They will punish us.

Exorse is making his way deeper into the rocks, his gun levelled: Come back, strangers. There is no escape.

Steven (Shouting): Then come and get us.

Chal (Alarmed): Do not anger him!

Steven: If he gets angry he might do something rash.

He turns and shouts down the passage: Come on, soldier, what are you frightened of? You've got the gun.

Chal: He will destroy us all!

Steven: How will he do that?

Chal: With his gun.

Steven: How does it work?

Chal: They shine the light beam on us and we cannot move.

Steven: Does the beam reflect?

Chal: Yes, I have seen it reflect from the water on the lake.

Steven: Right.

He turns to Dodo: Let's see that mirror they gave you.

Dodo: This?

Steven: That's right. Get down on the ground both of you.

Exorse stops as he sees the slight bend in the rock ahead. He calls out:

You are foolish to think you can defy me. Have the people of the caves not told you that you can't resist us?

Steven (Shouting back): We're going to change all that, soldier boy. Come on, what are you scared of?

Exorse: The travellers from beyond time are foolish.

He strides forward and presses the trigger on his gun. The beam flashes along the tunnel revealing the curve of the path ahead. Slowly light creeps down the tunnel wall as Exorse moves towards the bend:

Now you understand. We are the masters.

Chal: We must go. We must obey.

Steven: Hold him, Dodo. This might just work.

Steven reaches out his arm, holding the mirror until it is almost in the beam from the gun. He extends his hand a little further and catches the ray, reflecting it back down the passage. As Exorse steps towards the bend the reflected beam strikes him full in the face - he stops rigid and drops his gun. Steven scrambles from his hiding place and dashes towards Exorse, snatching up the weapon:

How do you work...where's the switch? Ah, that's it.

Steven presses the button and catches Exorse full in the face, rendering him powerless in the light:

Right, now turn back down the passageway...move!

Chal: You have taken the guard as a prisoner. Impossible!

The savages are grouped around the opening to the passage.

Nanina: They're coming back.

Tor: We should not have angered him. Now what will happen? He has taken them prisoner.

They look on in amazement as Exorse steps into the cave, propelled by the beam of a light gun. Steven follows him in and turns off the weapon. Exorse collapses to the floor.

Steven: Tie him up.

Tor: You can destroy the people of the city!

He turns to the other savages: They can destroy our enemies. The strangers must be gods.

The Doctor is lying unconscious on the operating trolley.

1st Assistant: Are we to release him into the outer world as with the others?

Senta: He is not one of the savages. He could not look after himself. No, he'll be kept in the city. The elders had intended to give him the guest apartments. He must be taken there.

The Doctor is helped zombie-like from the trolley. Senta walks into the laboratory and finds Jano waiting for him.

Jano: Are you ready?

Senta: Yes. I've dismissed the rest of my assistants.

Jano: It's important that we keep this in-transference secret until we know the results.

Senta shows Jano to a chair set into a recess. It is lined with computers. Jano enters and sits down.

Jano: I'm ready.

Senta operates a control and a glass front slides over the recess. He picks up a small microphone.

Senta: I shall switch on when you give the signal.

Jano signals assent and Senta switches on various instruments. Two large vats start to bubble with activity and a cloud of gas fills the recess, blocking Jano from view.

Steven stands surrounded by a group of savages.

Tor (Indicating to Exorse): We should kill him while we have the chance.

Steven: He's more use alive.

Tor: Think what they have done to the old man.

Steven: Perhaps if we're quick enough we'll still be able to help the Doctor. How can I get back to the city?

Chal: There is a way, but it's dangerous. It's always guarded.

Steven (Holding up the gun): I can handle the guards with this. Just show me how to get in.

Nanina: And once you're in?

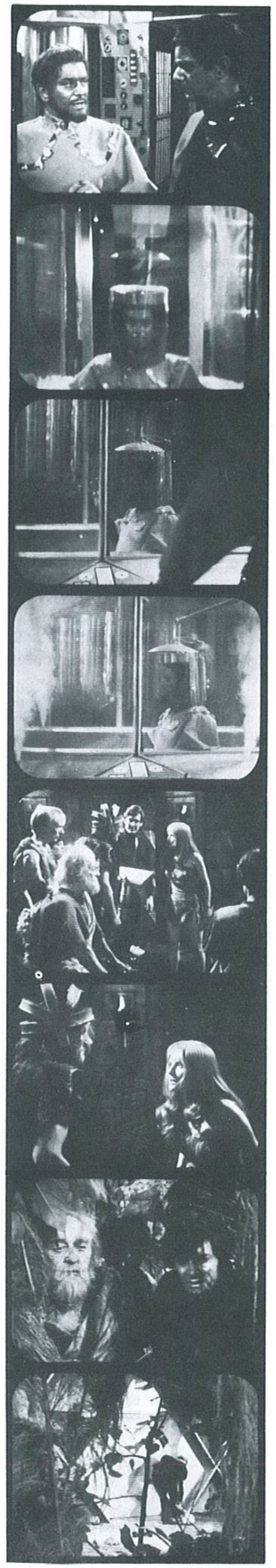
Steven: Dodo and I find the Doctor.

Nanina: It will be impossible.

Steven: We've got to try.

Chal: Very well, I will show you the way.

Chal, Steven and Dodo climb down out of the cave mouth.



Tor (Indicating Exorse): The safest way to deal with him is to kill him now.

He swings his club but Nanina catches his hand. However, Tor's strength brings down the weapon, catching Exorse on the arm.

Nanina: No!

Tor tosses away his club in anger and moves to the back of the cave.

Nanina (To Exorse): Has he hurt you?

Exorse: Not much.

Nanina: Let me see.

She looks at his arm: I'll make it clean.

Exorse: You're the girl I brought into the laboratory. Why did you stop him?

Nanina: It would do no good to kill you.

Exorse: What's your name?

Nanina: Nanina.

Exorse: I shall remember.

Chal has led Steven and Dodo to the edge of the scrub.

Chal: The entrance is over there. It's a door in the wall that leads to the laboratory.

Steven: Are you sure?

Chal: Yes. It's the way we leave when they have taken our strength away.

A guard moves casually into view. He sits down beside the door, puts down his gun and starts to eat something taken from his pocket.

Steven: He doesn't look like he's expecting trouble.

Chal: Our people have been oppressed for so long the guards have grown careless.

Steven: How close in do I have to be for this gun to be effective?

Chal: Just a little further.

Steven: You two wait here.

The guard hears some movement and looks up casually.

Guard: Hello, is that you Exorse?

Steven jumps into view, sending the guard scrambling for his gun. Before he can reach it Steven fires and the guard freezes in mid-action.

Steven: Dodo, Chal. Get his gun.

Chal: Turn your light out.

Dodo: He's flat out.

Chal: He'll be like that for a long time.

Steven: How do we open the door.

Chal: It's simple.

Steven: Right, Chal. Drag this fellow into the bushes. We don't want anyone to find him. Then wait for us.

Chal: What will you do?

Steven: Dodo and I are going inside.

Dodo holds her breath as Steven begins to push the door slowly open.

Senta is watching the computer read-outs attached to the cubicle containing Jano. He addresses a microphone:

In-transfer complete.

He presses a button and the clear front to the recess slides back: Jano? Are you all right?

Jano looks at him sharply.

When he speaks his whole manner has changed and there is much about him of the Doctor's manner.

Jano: What's all the fuss about? I'm quite all right. The trouble with you people on this planet is that you don't seem to understand.

Senta: What do you mean? You belong to this planet. You are one of us.

Jano: One of... Oh yes, of course. I'm afraid I'm not quite myself.

Senta: I understand. You must have rest. I shall give instructions that you are not to be disturbed.

Jano: An excellent idea. After an experience like that it takes time to grow adjusted. I suppose my young friends...

He stops, puzzled.

Senta: You mean Avon and Flower?

Jano: Good gracious no. Steven and that child with the ridiculous name, Dodo.

Senta: The strangers?

Jano (Sharply): Strangers to you, no doubt, but I have known...

He breaks off, trying to make sense of his thoughts: Yes, of course. The strangers.

Senta: I will leave you, Jano.

Jano looks round the room. He looks down at his hands and clothes as if they were foreign. He gets up indignantly.

Jano: So I'm in this dreadful place, am I? Well, I'll soon do something about their apparatus.

He picks up a large bar and is about to smash it down on the instruments. He just stops himself in time.

Jano: What's happening to me? Am I the Doctor? Am I Jano? What's happened to me?

Steven and Dodo move cautiously along the corridor.

Dodo: There's something wrong. It shouldn't be so easy to get in here.

Steven: Chal and his people would be too terrified to break in.

Dodo: But surely they should have some security?

Steven: Perhaps they thought one guard was enough.

Captain Edal is standing looking at a scanner. It shows Steven and Dodo cautiously walking down the corridor. Senta joins him.

Edal: They're not going to give us much trouble. Just a few more yards and they'll have no chance to get back.

Senta: It looks as though they're stopping.

Dodo holds on to Steven's arm.

Dodo: There's something strange, Steven. I don't want to go on.

Steven: But it's our only chance. We've got to look for the Doctor.

Dodo: Listen!

Edal leans away from the scanner and reaches for a microphone.

Edal: We'll have to coax them a little.

He speaks into a mike: Hello, guest apartment control. Captain Edal speaking. Conduct time traveller number one to the end of emergency corridor U-3.

Dodo and Steven have come to a halt. They look down the corridor.

Dodo: This is the corridor I was in before. It bends just ahead.

Steven: And we can get into the laboratory that way?

Dodo: Yes.

They move towards the bend.

Dodo: Here's the bend all right.

She stops in alarm: There's someone there!

Steven: You're right. Get ready to fire.

Dodo: Steven! It's the Doctor.

Dodo and Steven run forward to where the Doctor is. He stands motionless like a sleep-walker.

Steven: How did you get here, Doctor? What are you doing...

Dodo: Why doesn't he answer?

Steven: Are you all right, Doctor?

There is the sound of a mechanism.

Steven: What was that?

Dodo: The door!

At the end of the corridor the door is automatically closing. Steven dashes forward and catches hold of it. He strains as he tries to stop it from closing.

Steven: Dodo, quickly.

She leaves the Doctor and lends her strength to hold back the door. Together, they manage to slow down its progress.

Steven: Quickly Doctor ... now you can get through.

The Doctor stands where he is, motionless and unaware.

Dodo: I can't hold on any longer.

Steven: Doctor!

Steven and Dodo are forced to let the door go. They fall back as it clicks into place.

Dodo (To the Doctor): What have they done to you?

A thick white smoke starts to fill the corridor.

Dodo: Look!

Steven fires his gun but the beam fails to penetrate the dense gases.

Dodo: That's no good. We'll have to get out.

They both turn their attentions to the door behind them, but the cloud of smoke is rolling ever nearer. Dodo begins to couch as the fumes catch her throat. For a moment the cloud clears to reveal two masked guards; both are armed. Steven starts to hammer on the closed door that blocks their exit but it fails to budge. The Doctor, unmoved by it all, stands silently as the gas cloud begins to swirl round them.

DOCTOR WHO
THE SAVAGES
EPISODE 4

The thick smoke swirls along the corridor as Steven hammers frantically on the door. Dodo continues to cough as the fumes grow thicker but the Doctor remains impassive, unaware of their fate.

Steven: It's no good, Dodo.

Through the smoke a figure can just be seen. It is Edal.

Edal: Throw your light gun into the vapour.

Steven (Catching Dodo's arm): No, don't.

Dodo: I can't breath, Steven. Do what they say.

Dodo throws her gun into the smoke.

Edal: The other light gun. Throw it immediately.

Dodo: Please, Steven. Give them the gun.

Jano is watching the events in the corridor on a scanner.

Jano: No, don't my boy. Don't give it to them.

Steven is about to throw down his weapon when the sound of a mechanism starts up behind them.

Dodo: Steven! The door... it's opening.

Steven: Quickly. Get the Doctor through it. Run!

Dodo: What about you?

Steven: Do what I tell you.

Dodo: Come on Doctor.

Steven (Shouts into the cloud): Get back.

He fires his gun.

Edal (Peers through the fog): What's happened?

Senta: They've escaped!

Edal: Who opened the door?

The door behind Steven starts to close and he only just manages to slip through before it slides into place. The guards dash through the fog but before they reach the exit it has closed.

Senta: Someone has helped the strangers escape. Give the alarm.

Jano turns from the scanner as Edal bursts into the room. They confront each other.

Edal: You! You opened the doors?

Jano: Don't be ridiculous, young man. Why should I do that? You seem to forget that I'm in charge here. Why should I do anything to assist the enemy?

Edal: I don't know. But if you did it...

Jano: If! Kindly remember to whom you are talking. Get back to your work.

Edal: What about the strangers?

Jano: Give instructions for B Patrol to make ready.

Edal: I'll take charge of them myself.

Jano: No, captain, you will not. I will lead the patrol.

Dodo and Steven are trying their best to hurry the Doctor along through the thick scrub.

Dodo: Come on Doctor.

Steven: It's no good.

Dodo: Doesn't he care what happens to him?

Steven: He doesn't even know.

The bushes suddenly part and Chal steps forward.

Chal: How did you get away? I didn't think it possible.

Dodo: Look at the state of him.

Chal: I've seen many of our people like that. That's how they leave us.

Steven: Will he recover?

Chal: Yes, but it takes time.

Steven: Where can we hide him?

Chal: No place is safe, but it's best to take him to the caves.

There is a noise from the scrub.

Steven: They're following us. Quickly, Chal, you and Dodo take the Doctor. I'll do what I can to delay them.

Chal and Dodo move off with the Doctor while Steven settles down behind a rock and adjusts his gun.

Back off in the bushes Jano, Edal and four guards are moving cautiously forward.

Jano: The strangers may have done one of two things. They may have tried to get back to the TARDIS.

Edal: What's that?

Jano: Their space machine. Or they may have tried to get to the Valley of Caves. I suggest we split up. You should take two men and find out if they are trying to reach their machine. I will go on.

Edal (Turning to the guards): You two, go and guard the space machine.

Jano: You're not going with them?

Edal: I'll come with you, Jano. I think you may need my help.

Jano: Very well.

Steven sights his gun down the path in the bushes as Jano and his party advance towards him. Edal suddenly runs forward and grabs Jano, throwing him to the ground.

Jano: How dare...

One of the guards is struck by the beam from Steven's gun.

Edal: The strangers.

The guard drops to the ground, letting his gun fall as he does so. Jano pulls him to cover.

Edal: There's just one of them. He's over there behind the rocks. We'll have to spread out and get round the side of him.

Edal moves off in one direction and the second guard in the other leaving Jano and the stunned guard in hiding. Steven hears a movement off to his left and ducks just in time as a beam of light flashes over his head. A second beam cuts across from the right, pinning Steven to the ground. Slowly, he starts to crawl back into the undergrowth.

Dodo and Chal are dragging the Doctor through the scrub.

Dodo: Are we nearly there?

Chal: It's not far to the Valley of Caves.

Dodo: If only the Doctor would go faster.

Edal is moving towards

**Steven's rock - his gun at the ready. Also converging is the second guard. Both move in simultaneously but the hiding place is empty.**

Jano (Calling): What's the matter?

Edal: He's not here. He's playing for time. The longer he holds us back, the more chance they've got of getting the old man into the caves.

**A beam of light hits the rock beside Edal who drops to the ground. He crawls back to Jano and the other guard.**

**Dodo and Chal lead the Doctor into a ravine.**

Chal: What are my people doing? There's no one on guard.

**Exorse is lying on the ground, bound. He is in some pain. Nanina crosses to him with a vessel containing some sort of liquid.**

Nanina: Let me see your head.

Exorse: I'm all right.

Tor: It's a pity I didn't kill him when I had the chance. He and his friends must be destroyed before there is any hope for the rest of us.

Nanina: We will not save ourselves that way.

Tor (Turning to others in the cave): You hear her ? Nanina protects the enemies.

Nanina: Chal is our leader and he and the strangers have given an order. This man is not to be hurt.

Tor: I don't trust strangers and Chal is not here.

Nanina (Grabs a spear): I am here!

Tor: You would fight for this man?

Chal (Calls from outside): Tor. Where's the guard?

**Dodo and Chal help the Doctor up towards the caves. Tor and the others appear at the cave mouth.**

Chal (Indicating the Doctor): Help him.

**Steven is hurrying through the bushes as the blast from the guards' gun burst over his head. He dives for cover, returns the fire and stumbles back into the dense undergrowth. Jano, unseen to Steven, raises his gun. He has a clear field of fire but after a moment's hesitation he lowers his weapon. Edal races up to Jano.**

Edal: How did he get away?

Jano: You must ask your guard.

Edal: We'll be too late. They'll be in the valley by now.

**Dodo is helping the Doctor up the rocky path.**

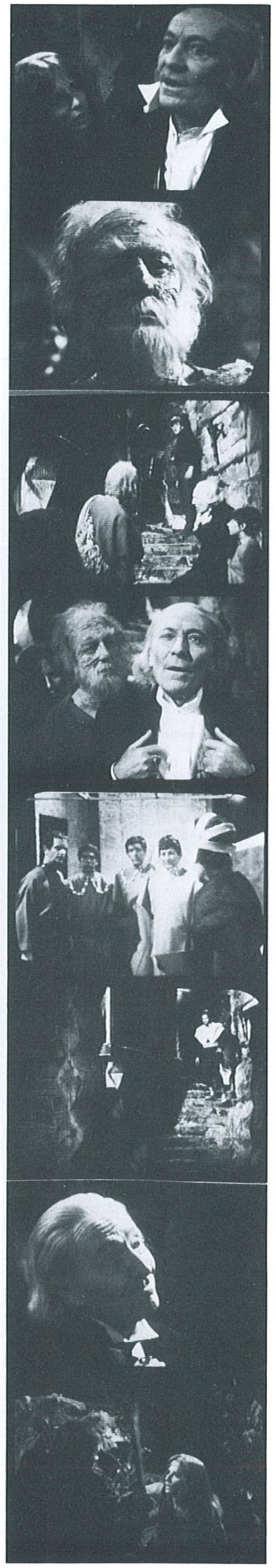
Dodo: Quickly, there's someone coming.

**Steven comes scrambling into view along the ravine:**

Get inside! They're just behind me.

**Edal, Jano and the guard appear at the opening to the valley.**

Edal: There they are. Fire!



**Steven opens fire as the guard comes into view, catching him full in the chest. The guard yells and falls to the ground.**

Steven: Get the Doctor back into the cave, Dodo and give him a couple of those capsules. The ones we gave that savage.

**Jano, Edal and the guard stare out from behind one of the larger rocks. They look up at the dark cave mouth.**

Steven: Someone's moving.

**Steven aims his gun but just as he has Jano in his sights a hand moves out of the darkness and grabs the gun.**

Dodo: Doctor!

Doctor: Not at Jano.

Steven: What are you doing?

Doctor: You will follow my instructions. Jano is not to be harmed.

Dodo: Are you all right Doctor?

Doctor: Yes, I think so. I fell into some sort of coma. It was as though my powers were being sapped from me.

Chal: And now you have let their leader escape.

Doctor: Where am I?

Steven: These are the rock dwellings where Chal and his people live.

Dodo: We've got to get back to the TARDIS.

Doctor: My dear girl, we can't go back. We have work to do.

Steven: Work?

Doctor: I don't propose to leave these people in this oppressed state.

Steven: There's no chance of convincing the elders that Chal and his people must be treated as fellow human beings.

Doctor: You're probably right. I don't intend to try.

Chal: What are you going to do?

Doctor: Destroy the means whereby they hold this power over you.

Steven: But how do we get in?

Doctor: All we need is one good friend on the other side.

Nanina: That is not possible.

Doctor: I think we already have him.

**Jano is looking up at the sky.**

Jano: It'll be dark soon. I want you to go back to the city.

Edal: And leave you here!

Jano: I'll be all right.

Edal: I refuse to go.

Jano: I am your leader and this is an order. Tell Senta and the elders that I shall return with the prisoners.

Edal: I obey...under protest.

**Edal marches away as Jano looks up to the cave mouth.**

Steven: They've gone.

Doctor: I think you'll find they have left one behind.

Steven: I'll stay on guard.

Doctor (Smiling to himself): There is no need.

Chal: The old man talks in riddles. He says they have not gone yet we need no guard.

Doctor: That's correct. Wait until it's dark. Then I think we'll have a visitor.

**Senta is in the laboratory listening to Edal.**

Senta: You shouldn't have left him there.

Edal: I was forced to. He's behaving very strangely.

Senta: This is a dangerous accusation to make.

**Two of the elders enter.**

Senta: Dare you repeat it in front of them?

Edal: I have been ordered to return by Jano. Elders, I believe we are about to be betrayed.

**A heavy silence has descended on the cave.**

Dodo: There's someone coming!

**Steven picks up his gun as the sound of an advancing person grows closer.**

Doctor: You'll not need that, my boy.

Steven: But...

Doctor: Ssshh.

Jano (Out of the darkness): Do not be alarmed. Is the Doctor there?

Chal: It's Jano!

Doctor: Yes, Jano, I'm here. We've been expecting you.

**Jano climbs into the cave. All the savages crouch back - partly in fear - partly in readiness to attack.**

Doctor: Tell your people they are safe, Chal. Jano has come as a friend.

Jano: How do you know I come as a friend, Doctor?

Doctor: My dear Jano, it was not difficult. I guessed that you would undergo the in-transferance yourself.

Jano: You were right. Now tell me Doctor, what has happened to me?

Doctor: Very simple. You wanted my intellect - you took it, but along with it you received a little conscience.

Jano: It must be. I know that since the experiment I have no longer been sure of myself. I have grown aware of the evil we have done and I am determined to end it.

Tor: Your friends will never agree.

Jano: I know. I will not try to persuade them.

**Exorse is working at his bonds. While the savages are listening to Jano he slips free of his ropes and makes a dash for the cave mouth and the cover of night.**

Chal: Hold him!

Steven: Too late.

**Nanina suddenly hurries past the others out into the darkness.**

Dodo: Nanina!

**Exorse is hurrying through the bushes. He hears something behind him, stops, looks round and picks up a heavy piece of wood. He raises his club but hesitates as Nanina crashes through the thick undergrowth.**

Exorse: Why did you follow?

Nanina: You owe me your life. I have a right. If you are against us now you condemn us for ever.

**Exorse looks at her for a moment before turning back into the night. Nanina watches him disappear in the darkness.**

**Senta is speaking to the elders:**

I told Jano I would tell no one about the in-transferance. But now I must. It appears he has absorbed dangerous ideas from the Doctor. We can no longer trust him. He is not fit to lead. I will take control.

**Exorse has made it back to the city.**

Edal: You were a prisoner in the cave?

Exorse: That is correct.

Edal: By Jano?

Exorse (Hesitating): I did not see him.

Senta: According to Captain Edal, Jano is no longer to be trusted. He has gone over to the savages.

**A bizarre party is moving through the scrub. It represents a train of prisoners headed by Steven, Dodo and the Doctor, followed by Chal, Tor and Nanina. They are all moving in the light of Jano's gun.**

Jano (Shouting): Get along there. Keep your hands on your heads.

**Jano leads his party up to the city and into the laboratory. Senta, Edal and Exorse all stand amazed as their discredited leader brings in his prisoners.**

Senta: Jano, we did not expect you back!

Jano: Why not? Did I not say I would come back with prisoners?

Senta: You were wrong, Edal.

Turning to Jano: Captain Edal informed us that you had gone over to the enemy.

Jano: Guards! Put him under arrest.

Senta: We apologise, Jano. We thought that something had happened to you during the intransferance.

**The guards leave with Edal - only Exorse remains.**

Jano: Seal off the doors.

**Exorse, Senta and the elders look at Jano uncertainly.**

Jano: Seal off the doors.

**He strides over and pulls the lever himself. The laboratory doors begin to close.**

Senta: What is happening?

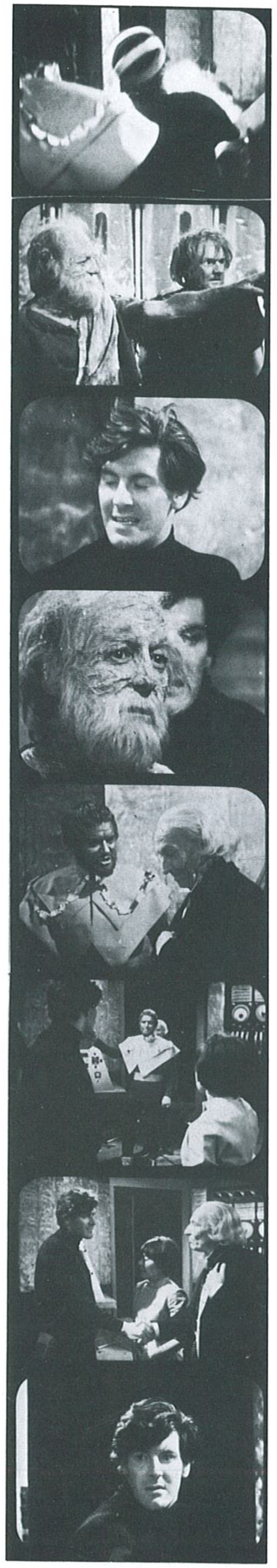
Jano: You're going to find what I have to say hard to understand. All the leaders of the city are here and so is the source of our supremacy on this planet. No man easily gives away the weapons which give him power but this is what I am asking you to do. I want you to destroy all this.

Senta: The laboratory!

Jano: The entire mechanism which we use to oppress our subjects.

Senta: They are savages. They are not capable of developments like us.

Jano: These men you call savages are our equals. What



we have done to them is wrong.

He picks up a heavy rod and raises it over his head.

Senta: Stop him!

Senta triggers the alarm bell but Jano has already delivered his blow to the equipment. The 'prisoners' whom he brought in grab up whatever they can and join him in the destruction of the laboratory.

Senta (Calling to Exorse): Use your gun. Jano must be stopped.

Exorse slowly sights his gun on Jano but his hesitation gives Nanina the chance to step in his line of fire.

Nanina: You must help him. It's the only way to help us all.

Exorse lowers his gun. All around him the destruction continues. The voice of Edal breaks in above the sound of the carnage on the intercom.

Edal: Open the door.

The large vats of fluid shatter under repeated blows and their contents drain away. The place is a shambolic pile of twisted metal and shards of glass.

Doctor: There's something very satisfying about smashing something evil. Don't you think so, my dear?

Dodo: Yes Doctor.

Dodo helps the Doctor into the control room as Chal and Jano advance into the middle of the debris.

Jano: We are only at the beginning, Chal. After this destruction our people must learn how to build a world they can both live in.

Chal: And both sides must learn to trust each other.

Jano: We may need a new leader. Someone to unite us.

Edal (over the intercom): Make sure the strangers don't escape. This disaster has come from them. Kill the Doctor.

The doors are smashed down and Captain Edal and his guards swarm in.

Edal: There's Jano. Arrest him!

The guards move towards Jano who stands his ground. Steven enters from the control room and stands beside him.

Steven: Stay where you are. What can you do? The place has been destroyed and your power has gone.

Edal: I should have killed you long ago.

The Doctor appears at the control room door.

Edal: It is you, Doctor, who has done this to us.

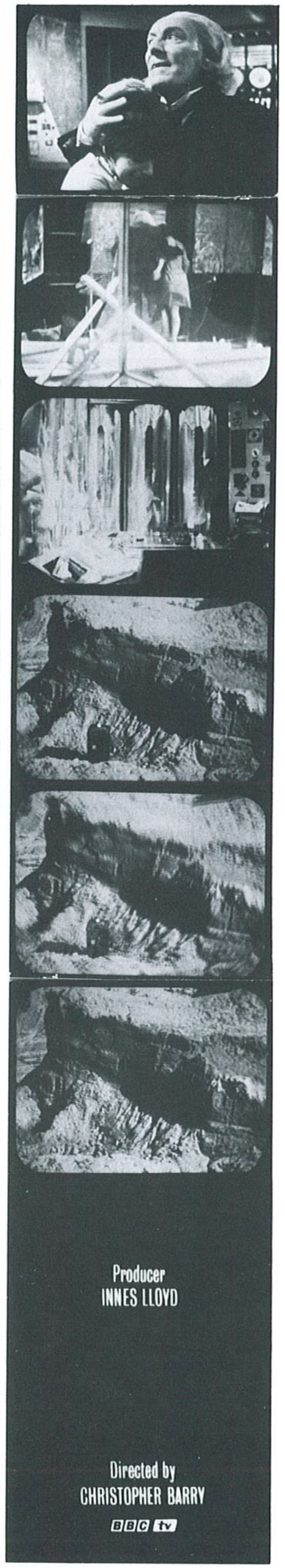
Jano: Edal, you have no more authority.

Edal: I don't take orders from you. You are a traitor.

Edal swings round on Jano. Steven wrenches away Exorse's gun and turns it on the Captain and fires. Edal collapses to the floor.

Jano (To Steven): We already owe you much. Now I owe you my life.

Doctor: Now that you have destroyed your power over Chal and his people you will have to learn to live together.



Jano: But the fear and hatred of the past will be forgotten only slowly. We need someone like yourself to act as mediator until we have become one people.

Doctor: I see. Unfortunately in my case it would be quite impossible.

Jano: The man we want must inspire trust. His judgements must come from his heart even more than from his head.

The Doctor smiles and indicates to Steven.

Chal: This is the leader we want.

Jano: That is what I thought.

Steven: Just a minute. I couldn't...

Doctor: It is a great honour.

Steven: I know. But I can't just walk out on you, Doctor.

Doctor: But think what a challenge it would be, my boy.

Steven: Do you think I could?

Doctor: I know it. You are the only one who can.

Steven (To Chal): Is this an offer from you both?

Chal: You would give us new hope, Steven. My people would learn to become great again - to learn how to live again as equals - without bitterness.

Tor: I accept your decisions.

Steven: Very well, I'll stay.

Chal: Thank you. You have justified our faith.

Dodo: Oh Steven.

Steven: I shall miss you both.

Jano: Doctor, for many light years we looked forward to your visit to our planet. Your wisdom was well known to us, but we little dreamt of the miracle it would bring.

Doctor: Thank you Jano. Perhaps next time you need the benefit of my wisdom you will allow me to give it of my own free will instead of placing me in that oven and trying to cook it out of me.

Jano (To Chal): Come, we must summon our people. There is much work to be done. We shall be waiting for you in the conference room, Steven.

Doctor: I'm proud of you, my boy.

Steven: Well, Doctor... I...

Doctor: I know my boy. Well, don't keep them waiting.

Steven: Goodbye Doctor.

Doctor: Good luck.

Dodo: Goodbye!

Steven turns and hurries away. At the door he gives a last wave of his hand in a salutation, then leaves.

Dodo: Doctor. Do you think we will ever see him again.

Doctor: Who knows. In this strange complex of time and space anything is possible. But come my dear, we must go.

The Doctor takes Dodo under his arm and leads her out of the devastated laboratory.

The TARDIS motors ease into life, filling the small rocky ravine where it landed with a bellowing groan. Slowly, it fades from view.

THE END

# TECHNICAL OBSERVATIONS

DOCTOR WHO - THE SAVAGES was the first story not to attribute each episode with an individual title; a move made in common with the changeover in serial coding from single to double character format. **The Savages** was, thus, serial "AA". As before the opening thirty seconds of title music did not display the generic title nor the episode number. These slide caption displays were flashed over the first few seconds of action following the reprise from the previous week's episode and were transmitted in the order:- serial title, author, then episode number.

The **original title** for this serial had been 'Doctor Who and the White Savages' - a name gleaned from the pallid, depleted look of the savages themselves, all of whom were required (according to the script) to look like drained, weakened individuals.

The **key** to the appearance of the savages was their make-up handled by Sonia Markham. Each savage, no matter how young in real time, had to look old in the face, reflecting continual exposure to the transference process. This effect was achieved by stretching and blow-drying the artist's facial skin and then by applying thin layers of latex rubber so that when the skin sprang back to its normal shape it would wrinkle the latex to give the prune look. The latex was then scuffed to make it flake slightly to give the impression of the skin hanging in worn shards.

**For only the second time** this season **Doctor Who** went on location to film the ravine sequences for this story. Location footage in a quarry-like setting (which would set the precedent for many BBC science fiction shows of the future) featured in episodes one and three of this story.

The **principal mechanical effects** revolved around the Light Guns carried by the guards of the Elders. These were elongated pistol props ending in square muzzles capable of emitting a light when the trigger was actuated. To make the beams seem brighter than in truth, all shots of the guns being fired were handled by training an over-exposed camera lens on the gun muzzle - thus making the light seem to blaze. A small, very powerful spotlight was then used to show the light beam shining into the eyes of the victim and then shining along the groud, indicating the path for the victim to follow.

To **overcome the limitations** of the small city sets built at the BBC's Riverside studios, the interiors were often augmented by model shots of the graceful, high towered city under its protective dome. A veteran of this technique, Christopher Barry used several scenes to blend live action footage with model backgrounds, just as he had first done in **The Daleks** (serial "B").

**Studio interiors** included several long-corridored sets colonnaded and ornamental with sculptures and pictures everywhere in evidence. Faint, almost subliminal soft stock music was also used in conjunction with these scenes to balance the very individualistic incidental music soundtrack composed by Raymond Jones and performed by a string quintet. The exterior ravine shots were also skilfully blended to match corresponding ravine sets built in the studio.

The **most functional set** in the story was Senta's laboratory which boasted several off-camera effects. The vaporisation cubicle was a tubular, horizontal tank into which the victim would be wheeled on an operating trolley. Once the tank door was sealed, a hand-lowered dish inside the tank would descend onto the subject's chest. Dry ice would then be pumped into the chamber to show the process in operation. As this occurred, the adjoining vats of dark liquid would begin to bubble furiously (using a simple air pump mechanism) and the solution inside would begin to clarify, again done simply by bringing up a bank of strategically placed lights. The reverse effect was used for instances where an Elder would enter the in-take cubicle to receive a transfusion of vitality.

A **model** of the laboratory set was also constructed for the final episode where Jano, complete with the Doctor's conscience, destroys this - the hinge-pin - of the Elders' power. All the explosions and destruction of the vats were done in miniature using a fast-cranked camera to achieve a large scale look to the finished effect.

**No less artistic** than the city of the Elders were the interiors of the Valley of Caves, wherein dwelt the savages. Inside the caves were required to look like intricately crafted little temples to symbolise the culture once aspired to by the race plundered by the Elders. Each little cave was decorated with a host of intricate cave paintings in a style reminiscent of the Aztecs.

**Pre-filmed telecine footage** was shot for many of the scenes of the Light Guns firing for reasons of controllability. The beam had to hit its victim squarely between the eyes - an effect which could not be guaranteed in the continuous recording environment of the studio. This was particularly so of the scene in episode three where Steven uses Dodo's mirror to bounce the rays from Exorse's Light Gun back into his own eyes. This entire sequence, inside the caves, was done on film at Ealing.

The **cliff-hanger** at the end of episode three was the flooding of the exit corridor with gas (dry ice again, but in much larger volumes). To achieve a continuous flow to this sequence, and to maintain continuity a week later as the Doctor and co. escape from the corridor, the first eight scenes for episode four were recorded on episode three's shooting day (May 27th, 1966), and were later spliced and edited onto the master reel for episode four.

As **no location footage** was filmed for episode four, the final scene of the TARDIS dematerialising was done by fading between two slide photo-captions: one showing a ravine with the TARDIS present, one showing a ravine with the TARDIS absent.

(C) JEREMY BENTHAM & C M S

CAST

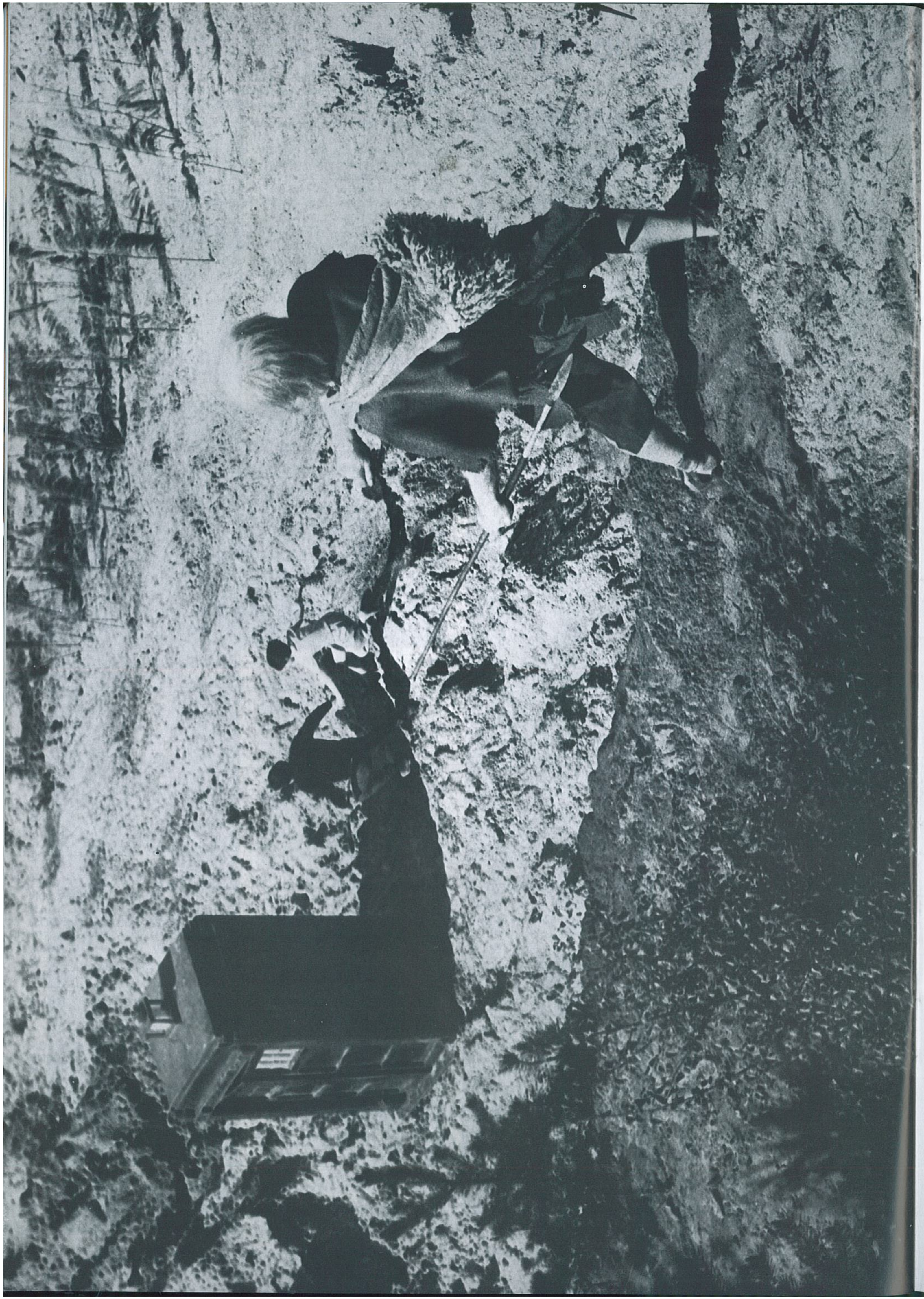
| | |
|---|---|
| DOCTOR WHO | WILLIAM HARTNELL |
| STEVEN | PETER PURVES |
| DODO | JACKIE LANE |
| CHAL | EWEN SOLON |
| TOR | PATRICK GODFREY |
| SAVAGE | JOHN RAVEN |
| CAPTAIN EDAL | PETER THOMAS |
| EXORSE | GEOFFREY FREDERICK |
| JANO | FREDERICK JAEGER |
| AVON | ROBERT SIDAWAY |
| FLOWER | KAY PATRICK |
| NANINA | CLARE JENKINS |
| SENTA | NORMAN HENRY |
| WYLDA | EDWARD CADDICK |
| FIRST ASSISTANT | ANDREW LODGE |
| SECOND ASSISTANT | CHRISTOPHER DENHAM |
| THIRD ASSISTANT | TONY HOLLAND |
| SAVAGE | JOHN DILLON |
| GUARD | TIM GOODMAN |
| NON-SPEAKING ARTISTS | TONY DOUGLAS, NICHOLAS EDWARDS, LIONEL WHEELER, FIONA FRASER, LYNN HOWARD, CHRISTINA WASS, ALEX DONALD, KEITH GOODMAN, MICHAEL EARL, DAVID HARFORD, KEITH ASHLEY, MARTIN TOZER, GORDON LANG, ROYSTON FARRELL, BILL BURRIDGE, ANDERSON SMITH, ROBERT PITT, NINA OVENDEN, OLIVE McNEIL, JOAN DIXON, DAVID BILLA |
| CHILDREN | PETER BALDWIN, FRANCES MACHIN, DENISE BROWN |

CREW

| | |
|---|---|
| WRITER | IAN STUART BLACK |
| PRODUCTION ASSISTANT | NORMAN STEWART |
| ASSISTANT FLOOR MANAGER | GARETH GWENLAN |
| COSTUME SUPERVISOR | DAPHNE DARE |
| MAKE-UP SUPERVISOR | SONIA MARKHAM |
| INCIDENTAL MUSIC | RAYMOND JONES |
| SCRIPT EDITOR | GERRY DAVIS |
| DESIGNER | STUART WALKER |
| PRODUCER | INNES LLOYD |
| DIRECTOR | CHRISTOPHER BARRY |

FOUR EPISODES (SERIAL AA)

| EP' | DATE | TIME | DURATION | RATING | POSITION | AI |
|---|---|---|---|---|---|---|
| 1 | 28-05-66 | 17.36 | 23'41" | 4.8 | 62 | 48 |
| 2 | 04-06-66 | 17.34 | 23'57" | 5.6 | 50 | 49 |
| 3 | 11-06-66 | 17.34 | 24'59" | 5.0 | 66 | 48 |
| 4 | 18-06-66 | 17.35 | 24'41" | 4.5 | 93 | 48 |



continued from page 14 ...

*Bargin Prices*, on or about 25th January 1965. A brief second unit insert shot on Dagger Lane showed doubles for Macnee and Rigg cycling off to adventures new, suggesting that in fact it was only now that the 'tag' scene of the heroes departing in various forms of transport was concieved. This would mean that inserts for three of the first four episodes were shot at once, whilst the tag for *Dial a Deadly Number* only showed stock of a taxi driving in London. Shooting on *Death at Bargin Prices* was completed on Friday 17th.

Following directly on from this came the festive *Too Many Christmas Trees,* again from the pen of Tony Williamson and one of the writer's favourite stories. Selected to direct it was another highly-rated and experienced film director, Roy Baker, with whom Wintle had worked closely on many episodes of The Human Jungle. Baker's work on the show was widely publicised, along with the fact that he was to handle six of the twenty-six planned segments. He had moved over direcly from Gideon's Way, which was in production at the same studios, having completed *Subway to Revenge* a month earlier. This also featured second unit location shooting around the Aldenham Road area with the Battleaxes pub on the corner of Butterfly Lane featured and the gates of the Haberdasher Aske's being the entry to Storey's home. The huge house itself though was Hilfield Castle, also near Elstree. Shooting was completed around 1st March1965.

Following *Too Many Christmas Trees,* there was also a change of film crew. Gerry Turpin, the director of photography, and camera operator Ronnie Taylor both departed to be replaced respectively by Alan Hume and Godfrey Godar. This was also the final on which Claude Watson worked as assistant director, alternating with Richard Dalton. Dalton now carried on alone.

At the start of February, ABC pointed out several items of concern regarding Philip Levene's *Two's a Crowd.* However, unlike the writer's previous contributions, it was not science-fiction elements that were the cause for concern. The first comment from Anthony John was that the plot of Steed having a double — and indeed Steed posing as his double — had been used before in the previous season's *Man with Two Shadows*, although it was admitted that this story was indeed very good and could be used if plot duplication was not an issue. More worrying was the fact that the script explicity specified that Brondy and the Psev group were all Russians, working from the Russian Embassy. Realising that the portrayal of the Russians as the enemy would not be helpful towards international relations (or more importantly, international sales?) it was decided that all references to Russia should be deleted and that there should be no establishing shots of Embassies which could possibly be mistaken for the Russian Embassy in London.

Brian Tesler was more accomodating towards the story, but felt that the running theme of model weapons of destruction went over the fantasy borderline and became ludicrous. A toy helicopter with a tiny camera flying all the way to peep into Steed's flat was dropped, although the other elements did remain in the final screenplay. There were also several other comments levelled at Julian Wintle over the sequence of scenes between Brodny and Steed/Webster in which he felt the audience — like Brodney — was fed blatantly false information which made it seem impossible for Steed and Webster to be one and the same. A month later, Wintle sent a memorandum from Brian Clemens back to ABC, with a promise that Clemens would rewrite the script into a form that would keep everyone happy.

The second draft though was not much better received by Tesler. True, the Russian references had been dropped, but a phone conversation with Brodny still made Steed appear to be in two places at once. Accusing Wintle of submitting a script which did not play fair with the audience, Tesler cited an example of a Cathy Gale story in which Steed was held helpless at sword-point in one scene and then came bounding in to save Mrs Gale in the next with no explanation of his escape.

The enforced rewrites on *Two's a Crowd* dragged on over March as the model helicopter was reluctantly ditched and the 'cheating' sequences were reshaped. Tesler was still unhappy about the apparent demise of Steed at Webster's hands, and also reiterated his concern that the model theme — particularly in the teaser — was a bad idea.

Sidney Hayes, another director brought over by Wintle from The Human Jungle joined the show around early march to handle Levene's script *The Cybernauts* — a story which would firmly take The Avengers into new territories in spite of Associated British's reservations. Location shooting was again minimal, although the Haberdasher Aske's was again used for the slightly different 'tag' of Steed doing a crossword — Macnee having recently married Katherine Woodville, a guest star of the first episode of The Avengers back in 1961. This fifth episode was also the final one to be edited as initially conceived. The tell-tale signs in evidence on the final print are principally the very thin lettering used for the episode caption. The original title sequence for the show, as grafted onto 35mm preview prints of segments such as *Death at Bargain Prices* and *Too Many Christmas Trees* featured very stark and striking graphic art of Steed and Mrs. Peel using the screen split into quaters by a horizontal and vertical line. Both opening and closing graphics were different, and the series logo was that retained from the videotaped seasons. Indeed the caption slides at the commercial breaks with the fleeing silhouette of a man were only slightly ammended versions of those seen on the third season.

*The final part of this article will appear in the next issue of DWB.*

## ***Tomb of the Cybermen* review**

... continued from page 11 ...

appeal up, not just through one programme, but over years. So it is incredibly difficult to demonstrate the strength of the whole merely through isolating points in one serial, even when that serial is *Tomb*.

The nice thing about *Tomb* is that its visuals live up to the promises made in its other guises. By accident, or rather, I suspect, by impetus of fan enthusiasm, *Tomb* is one of the most documented Doctor Who stories of all time. Courtesy of The Cyber Book and, latterly, Marvel Comics we all know what every single set looks like. There is a wealth of photographs showing us all the likenesses of the cast and, thanks to the WH Allen novelisation and the Titan script adaptation, access to the narrative is only ever the flick of a page away. Even the bootleg audio of the story, which has been in fan circulation for years, is as crystal clear as any modern off-air recording. So the only question still nagging in my mind, the old fear about memory cheating, was quickly dispelled by the technical brilliance of the direction and the photography which have indeed withstood the test of time.

Actually that isn't quite true. The memory had cheated a bit, but, for a change, in a positive manner. I had totally forgotten how sinisterly the Cybermats moved; their eyes flashing, tails waving and, in one notable cutaway, their venom fangs flaring and gnashing every bit as nastily as those hideous steel-toothed dolls in the movie Barbarella.

Likewise with the Cybermen. In total contrast to today's trend for making them invulnerable to anyone waving a gold Amex card, no effort is spared by Morris Barry and film cameraman Fred Hamilton to make these silver giants genuinely awe-inspiring. The opening of the tombs is probably the scene most deeply entrenched in the memory cells, but there are others no less effective for being shorter. Moments I was particularly happy to relive included the shot of several Cybermen emerging, like avenging spectres, through the fog caused by Captain Hopper's smoke bombs, or the equally daunting sight of one Cyberman striving, like some futuristic Atlas, to hold open the inexorably descending hatchway to the ladder shaft.

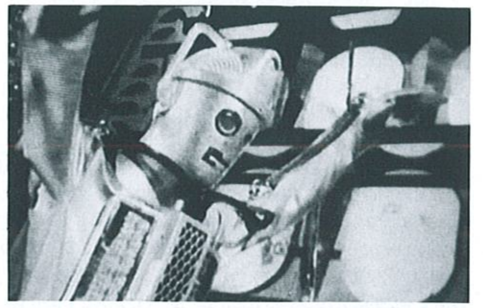
Neither was I the only one to remark favourably on the quality of the filmed material and its smooth dovetailing into the video-recorded scenes. Fans of Blake's 7 especially will recall with angst those very visible jumps between grainy film stock and the super clarity of video. Here the joins are almost imperceptible, nowhere more so than the episode one transition from film stock shot on location to film stock shot at Ealing to the recorded footage done at Lime Grove.

Even the visual effects pass muster. I had wondered, with some trepidation, how the Telos city doors would look on the outside scenes, bearing in mind I did know how the effect had been done using a hanging foreground miniature. I need not have worried — the join was as perfect as an Ernie Wise wig!

The videotape of *Tomb of the Cybermen* officially goes on sale on May 5th at the princely sum of £12.99. Speaking as a fan at heart I would still cheerfully cough up if they had told me it was £20 a shot, but that is not the point. BBC Enterprises is looking for record sales on this one. If they can hit 30,000 units, so we are told, a permanent office will be established to seek out lost programmes around the world. A noble goal surely, but will H.M. General Public be happy to pay out £13, the same price as a colour blockbuster movie like Terminator 2? To die-hard fans *Tomb* on video is a dream come true, but to the non-dedicated there is little distinction between this four-part black-and-white Troughton offering and, say, *The Krotons*, which has yet to gross over 20,000 sales.

The price hike, we are informed, is because punters are getting a silver embossed jacket cover and an introductory overview of the production by Morris Barry at the start of the tape, a sequence directed by John Nathan-Turner. I am all for adding in these snippets of extra footage — indeed, like many others I though the best bits on *The Pertwee Years* tape were the added out-takes and interviews — but it still seems an act of undiluted greed to exort an additional £2 from shoppers just for a shiny cover and a bolted-on, brief, talking head introduction. All right, I'll pay it, but when you consider the price it's hard to see the casual purchaser being tempted instead to plump for a 1967 monochrome tape.

Nevertheless I shall be there on May 5th, buying my copy and, I suspect, copies for friends in Australia, Canada and the US too; the dispossessed of this once-in-a-lifetime experience by the vagaries of international copyright law. *Tomb* is as near a 'Perfect 10' as we are ever likely to see in terms of quality Who, but I can't help but award also a close nine out of ten to BBC Enterprises for sheer bare-faced cheek on the price tag. Who said the era of video piracy was over?



# Red Dwarf

## Richard Molesworth looks back over the most recent series to see how far the programme has come in five years.

> *"I've been to a Parallel Universe, I've seen time running backwards, I've played pool with planets and I've given birth to twins — but I've never thought in my entire life I'd taste an edible Pot Noodle..."*
>
> Lister, *Demons & Angels*

RED DWARF is a programme which now has the dubious honour of 'cult' status — in mediaspeak, this means a programme that is only watched by a small, but devoted audience, but with no great attraction for the general public. I would question the validity of this view of the programme, if it wasn't for the fact that Red Dwarf now seems to be produced with this factor in mind.

When the series started in 1988, it was basically a situation comedy set in space. The situation being the fact that Cat, Rimmer, Holly and Lister were probably the last creatures left alive three million years in the future — a neat way to cut the cast down to four regulars, to have a limited number of sets, and to have a 'hook' to base the first season around — trying to return to Earth.

This developed in the second season, with the scripts containing good sci-fi concepts, and much larger slices of witty humour. The programmes still centered around the four main cast members, with Lister being the prime mover. Even the episodes that had a larger than average cast, *Better than Life* and *Stasis Leak*, still kept the regulars in the foreground, maintaining the viewers interest in the situation.

But with season three, things were to change. Norman Lovett left the show to work on his own series (entitled I, Lovett, it got as far as a pilot, but as yet no series has emerged) leaving Hattie Hayridge to step into his shoes (and black leotard) as Holly, a move seemingly based solely on her appearance as Hilly, Holly's female double, in *Parallel Universe* — the last episode of season two. The series managed to pull this gender-swapping cast change off (just!), but it has to be said that Hattie Hayridge is no replacement for Norman Lovett and his droll, deadpan delivery. With this change, Holly's character was relegated to the bottom of the league table of regulars, leaving the way open for a new character.

Whilst a mechanoid character named Kryten appeared in the second season episode of the same name, it is difficult to see why the writers bothered to retain the character for the third season. Retain him they did, but when Kryten re-appeared, he was an android of different design, with a different voice and character, played by a different actor — Robert Llewellyn.

Also the direction of the series changed — the costumes, the sets, the whole look of the show — instead of the 'low budget Alien' look, it plumped for the 'large budget Blake's 7' look. It became in essence, a science fiction show first, and a comedy show second. It was also 'cursed' with a bigger budget, which whilst giving the viewer some very nice visual effects to look at, also helped push the characters further into the background. Stereotyping crept in, with character development abandoned. Whilst this worked (for novelty value, if nothing else) in the third series, the strain was beginning to show by the fourth. A change of direction was needed.

The fifth season has changed from the previous two, but it has gone down the road of bigger budgets, larger sets, bigger casts and less character interaction. The sets became more numerous, the cast for the episodes grew, and there were more very-nice-to-look-at visual effects (if I see one more stock shot of Starbug screaming through space…). The series seems to have lost its soul — its very reason for existing.

This brings me to the problem of producing the programme for a 'cult' audience. Good science fiction generally appeals to less people than good comedy. Red Dwarf had all the makings of a good comedy series (how many other recent comedy shows have gone as far as a fifth series?) that could have built up its audience in the same way as, say Only Fools and Horses, by allowing the audience to familiarise themselves with the characters, and watching these characters develop. However, it seems to have chosen an alternative path. In a way, it reminds me of the way Blake's 7 progressed; from low budgeted good scripts to a glossy runaround in space. (A friend of mine — who shall remain nameless — put the suggestion to me that Red Dwarf could be seen as a continuation of Blake's 7. What's worse is that he was serious …)

Once again the main titles are a garish collection of clips, tackily edited over the jolly 'Shipwrecked & Comatose' instrumental theme — only this year they are stretched into a 'letterbox' format. The end titles have changed for the first time too; instead of the great slow pan along the back of Red Dwarf, we are left with a rolling starfield that looks suspiciously like the end credits for Doctor Who circa seasons 18 – 21.

And so to the stories themselves. The first offering (although recorded fourth) was *Holoship*, which starts with the crew of Red Dwarf watching a film that portrays a man giving up his career for the woman he loves — naturally, Rimmer can't understand such a pathetic notion. Then the crew encounter a Holoship (a hologram ship with a hologram crew). Rimmer decides that he would like to join the crew of the Holoship, and goes about applying for a position aboard — to do this he must challenge and beat a nominated member of the crew (Crewmember 4172) at an intelligence test. If he wins, he becomes a crewmember, and the loser gets erased. He also meets and falls head over heals in love with Commander Nirvanah Crane (Jane Horrocks), a beautiful hologramatic female crewmember. After a passionate 'Geronimo' lovemaking session with her, he cheats at the exam and wins a place aboard the ship, only to find (if you hadn't already guessed) that Crewmember 4127 was none other than Nirvanah Crane. Rimmer then (double surprise here, folks) resigns his commission and returns to Red Dwarf, so that she can be reinstated as a crewmember. The major plus point to this episode is Lister's confrontation with one of the holograms, who had come to survey the crew of Red Dwarf. The constant swapping of insults showed that the writers hadn't forgotten how to write genuine comedy after all.

The second episode (recorded fifth), *The Inquisitor*, featured an immortal android who looked suspiciously like a cross between Jason (from the Friday 13th movies) and a 'Predator'. The android decides (for no good reason) that he must judge every living being that ever existed to see whether they have led a worthwhile existence — if they fail this judgement, they forfeit their lives and are replaced with more worthwhile versions of themselves. Lister and Kryten fail the Inquisitor's test, and spend the rest of the episode jumping forward and backwards in time and running around Red Dwarf trying to escape being erased from the time/space continuum. In the process, Rimmer, Cat and Kryten get killed and it is left up to Lister to save the day and realign the time-lines to resurrect them. Although the premise is very contrived, the actual episode works a treat. The special effects are superlative without being overbearing (Cat and Rimmer being fried to skeletons, and the Inquisitor growing his hand back come to mind as good examples), and easily wins my vote for best episode of the series.

The third episode (also recorded third), *Terraform*, started extremely well, with Rimmer missing and Kryten seriously injured in the crashed wreckage of a Starbug (how many Starbugs does Red Dwarf have? — they seem to have destroyed more Starbugs in this show than Space 1999 destroyed Eagles …). Trapped on a moon, Kryten sends his hand to fetch help from Red Dwarf, and scares the life out of Cat and Lister in the process. Once Kryten is rescued and repaired, they return to the moon in search of Rimmer. The moon turns out (for no adequately explained reason) to be a Psi-Moon — a moon that adjusts its environment to be in tune with the psyche of its occupants — in this case Rimmer. This gives the programme writers another excuse to demonstrate just what a screwed-up character Arnold J. Rimmer is. The remainder of the episode lacks any real plot or humour.

The fourth episode (recorded last) was *Quarantine*, with the intriguing working title of *Psi Man*. The crew of Red Dwarf discover an abandoned research base that contains a surviving hologramatic crewmember — Doctor Lanstrom (Maggie Steed). However, the good doctor has developed a holo-virus and is now completely mad and gifted with the power of 'Hex-vision' — zapping people with her eyes. Lanstrom expires before she can kill our four heroes, but not before Rimmer is infected. Cat, Lister and Kryten are locked in a quarantine bay by the deluded Rimmer on their return to Red Dwarf, and only Dr Lanstrom's good-luck virus (another one of her experiments) offers any hope of escape.

The fifth episode (recorded first), *Demons & Angels* (working title *High and Low*) features many notable points, including the destruction of Red Dwarf itself in a spectacular model shot, that has the same effect on the regular viewer as, say, the destruction of The Liberator in *Terminal* or that of The Enterprise in *The Search for Spock*. However, unlike these two examples, by the end of the

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Right: Danny John Jules as Cat, Robert Llewellyn as Kryten, Chris Barrie as Rimmer and Craig Charles as Lister © *BBC/Grant Naylor Productions. Photo by Mike Vaughan.*

episode Red Dwarf is restored back to full working order. The episode revolves around the daft premise of a replicator unit that can make two copies of any given object — one a distillation of everything that's good about the object, the other an amalgamation of everything that's bad. Two copies of Red Dwarf and the crew are made with the unit, with the destruction of the original Red Dwarf as a side-effect. The rest of the episode is a below-average run-around. Rocky Horror Show fans will have been impressed by Chris Barrie's basque-and-suspenders costume in this episode.

Finally, the series closed with *Back to Reality...* (recorded second) which promised to close the book completely on Red Dwarf. Whilst escaping from a derelict underwater spacecraft, our heroes come across a squid which squirts ink that causes hallucinations and finally suicide in anyone contaminated. Whilst trying to escape, the Starbug carrying the crew crashes (another one bites the dust!!) killing the occupants. A large GAME OVER sign flashes on the screen, and it transpires that our four heroes aren't quite what we thought they were. Rimmer and Lister are brothers, Cat is an anorak-clad down-and-out called Dwaine Dibley, and Kryten is a half-human traffic cop with the unlikely name of Jake Bullet; the four of them have been playing a Total Immersion Video Game called Red Dwarf for 4 years (shades of the episode *Better than Life* and the two Red Dwarf novels). Timothy Spall practically re-creates his role of Brummie Barry from Auf Weidersehen, Pet to fill in the crew of the real reasons and rules of the Red Dwarf game. Rimmer was a secret agent who had his mind erased (big clue there to this episode's influence) whilst Lister was supposed to find Kochanski, cause the second Big Bang and become God. The plot then flips from one plane of reality to another, like a poor man's Total Recall. A case of an almost classic episode ending up as merely a good one.

Red Dwarf looks set for a sixth series on British TV, with the possibility of a twenty-six episode series made in America still on the cards. Should this arise, both Rob Grant and Doug Naylor are going to be very busy gentlemen, and this could be a very good thing. It may allow new blood in to write for the series — hopefully not any old hack writer, but someone who understands the characters, but also has fresh script ideas and a few funny lines up his sleeve.

It seems almost sacrilegious to compare Red Dwarf with The Hitch Hikers Guide to the Galaxy, but the latter could teach some lessons to Grant and Naylor about writing (and lets not dwell on any other comparisons between the two shows). When Douglas Adams was writing Hitch Hikers, he found at one point that he had written his two main characters (Ford Prefect and Arthur Dent) into a situation which was impossible to escape from; namely being chucked out of an airlock in deep space. Deciding that each possible resolution to this situation was exceedingly improbable, Adams then came to the conclusion that improbability was the problem, and promptly invented the Infinite Improbability Drive, which neatly solved the problem of rescue. This was then very carefully rationalised, so that it eventually became a genuine plot-device, rather than a cop-out. Grant and Naylor sadly show no signs of such subtlety in the art of writing, and have given us such laughable concepts as a contrived Psi-Moon this season. Added to this, they even broke the golden rule of such a series, "never send up a send up", by having Cat mention the fact that the crew had never managed to encounter anyone who could shoot straight (*Quarantine*). We all know this is the case, but to blatantly draw the audiences attention to this makes them remember that they're just watching a TV show, and the suspension of disbelief is ruined. From here, it is just a small step to farce, with all the rules of situation comedy broken (you can just imagine the scenario — CAT: Which way to Starbug? LISTER: I dunno, man, I've forgotten me lines...).

At the end of the day, though, not much of the above comment really matters: Red Dwarf is not made to be watched in the same way as Doctor Who or Star Trek; neither is it designed to be reviewed in such depth as these programmes. Certainly, it is not meant for the microscopic examination that DWB applies to the majority of the other programmes that it covers. With Red Dwarf, you either watch it, or you don't: you either enjoy it, or you hate it. I watch it, I enjoy it — I just wish it tried harder at times... ■

# Star Trek: The Next Generation

## Kathleen Toth's episode guide continues with the fifth season, recently shown in America.

### 1) REDEMPTION II — 28th September 1991

*Written by Ronald D Moore; Directed by David Carson; Music by Dennis McCarthy; Visual Effects Supervisor Dan Curry*

The Next Generation's latest cliffhanger comes to a conclusion as the truth about the Romulan commander is revealed, Data assumes his first command, and Worf finds that Klingon honour is not quite as he imagined.

*The Klingon Empire has fallen into civil war between the supporters of the Duras family and those loyal to Gowron, the man chosen as leader of the High Council by Captain Picard. The Enterprise has had to withdraw from the conflict as Picard cannot justify intervention into Klingon internal affairs, but Worf feels that he must support Gowron as the only honourable alternative to the corrupt Duras family. Resigning his Starfleet commission, Worf now serves as tactical officer aboard his brother Kurn's ship, which comes under attack by a squadron of enemy ships. It is badly damaged, but manages to escape.*

*Picard suspects that the Duras family is again collaborating with the Romulans, and proposes to Starfleet that a fleet of twenty ships be stationed along the Klingon/Romulan border to expose Romulan involvement and stop supplies getting through to the Duras family. Due to a lack of available ships, part of the fleet is made up from ships in dock for repairs or under construction, with crews augmented from the Enterprise's own. Riker is given the Excalibur, with Geordi as his second officer, and Data is given command of the Sutherland.*

*By the time the blockade has assembled, Sela, the Romulan commander glimpsed at the end of the last season, is on her way back to the Klingon system with new weapons for the Duras cause. The Romulan ships encounter the fleet and suspect that they have some way of tracking them if they cross the frontier. While her engineers seek a way to counteract Geordi's tachyon field, Sela decides to distract Picard by decloaking her ship and hailing the Enterprise. Captain Picard is shocked to see the face of his former security chief — who died several years ago. Sela says that Tasha Yar was her mother: sent back in time 23 years by Picard (see Yesterday's Enterprise), she survived the attack on the Enterprise C and bargained to save the lives of the survivors when a Romulan guard became enamoured of her ...*

The revelation of Sela's identity sets up a continuing confrontation between the blonde Romulan and Captain Picard, whom she seems to hold responsible for her mother's fate. Many have argued that it is unfair of Guinan and Sela to say Picard sent her back in time. In *Yesterday's Enterprise* Tasha Yar pleaded with Picard to allow her to go back on the Enterprise C to restore the time line to what it had been and give her death meaning. He only reluctantly granted her wish, but neither Sela nor Guinan seem to be aware of that. Among other unanswered questions is why Worf appears to have no reaction when he sees Sela for the first time.

Denise Crosby's return has not been met with unabashed rejoicing by fans. She is not generally considered to be the acting equal of most of her former cast-mates and has difficulty assuming the role of a commanding villain. In this she is unaided by a rather silly looking wig and the huge shoulder pads that have for some reason been established as required for all Romulan costumes on The Next Generation. It seems highly improbable that the Romulans, portrayed as master strategists in this series, would entrust so much power to a 23 year-old half-human commander. Most of the cast from the first part are back, including Barbara March and Gwynyth Walsh as the luscious Lursa and B'Etor, the truly eye-catching villains of the piece. Tony Todd is again impressive as Worf's brother, Kurn, who seems to be a bit more of a Klingon warrior than his older brother. Robert O'Reilly continues to be totally untrustworthy as Gowron, as well as the most unimpressive-looking Klingon ever seen on TNG (some fans call the character 'old Bug-eyes').

### 2) DARMOK — 5th October 1991

*Teleplay by Joe Menosky; Story by Philip Lazebnik and Joe Menosky; Directed by Winrich Kolbe; Music by Jay Chattaway; Visual Effects Supervisor Robert legato*

Rare location shooting adds to the unique flavour of this story, one of the most unusual that The Next Generation has attempted. It also introduces Patrick Stewart's new alternative uniform and the character of Robin Leffler, who will be featured in episode six as a romantic interest for Wesley Crusher.

*A starship belonging to a race known only as The Children of Tama has been orbiting an uninhabited planet and beaming a signal towards Federation space for days. The Enterprise is dispatched to attempt to establish communication with these aliens — no simple task as there have been seven attempts at contact in the last 100 years, and all ended unsuccessfully. The Tamarians have not appeared violent, but all attempts at communication have failed in the face of their 'inomprehensible' language.*

*The universal translator conveys sentences from the Tamarians, but their speech seems to be made up only of proper names and locations. When Picard tries to ask them to enter into treaty negotiations, they are equally puzzled and exasperated by a lack of meaning. When the Tamarian first officer starts to snigger, his captain silences him with the words "the river Taymack in winter". The Tamarian captain holds up two knives and tells Picard "Darmok and J'lad at Tenagra". Suddenly both he and Picard are transported off their ships. The Enterprise crew locate them on the planet's surface, but the Tamarian ship is creating a particle field that prevents the use of the transporter. On the planet below, Picard finds himself in a field with the Tamarian captain, who again holds the two weapons aloft and repeats "Darmok and J'lad at Tenagra" ...*

This highly unusual story was rewarded with the highest ratings the series had received to date, and sparked considerable interest from linguistic experts. There have already been reports of its use in college classes. On the other hand, some fans who take their science seriously have argued that a race whose language was as tied to metaphors as indicated would have been incapable of developing the technology that the Tamarians command. Surely it is rare for a television show to launch such philosophical disputes. Patrick Stewart reported that some of the cast and crew fell into developing a Darmokspeak around the set.

The distinguished actor Paul Winfield plays Dathon, although he is quite unrecognisable in the alien make-up. Ashley Judd makes her first appearance as Ensign Leffler of the engineering staff. Another newcomer is Captain Picard's alternative uniform, a less formal affair consisting of a suede jacket over a turtleneck sweater and trousers that tuck into his boot tops. The jacket cost $3,000 and no one else in the cast is likely to turn up in one anytime soon. This is stage two in Patrick Stewart's neverending campaign for more comfortable 'spacesuits'. He and the rest of the crew hated the binding spandex jumpsuits which were the original costumes. These were changed into the somewhat roomier two-piece uniforms that debuted in season three. Stewart has said that there are other shirts made to be used with the jacket, a comfort to those who don't like the turtleneck.

*(See photograph, right)*

### 3) ENSIGN RO — 12th October 1991

*Teleplay by Michael Piller; Story by Rick Berman & Michael Piller; Directed by Les Landau; Music by Dennis McCarthy; Visual Effects Supervisor Dan Curry*

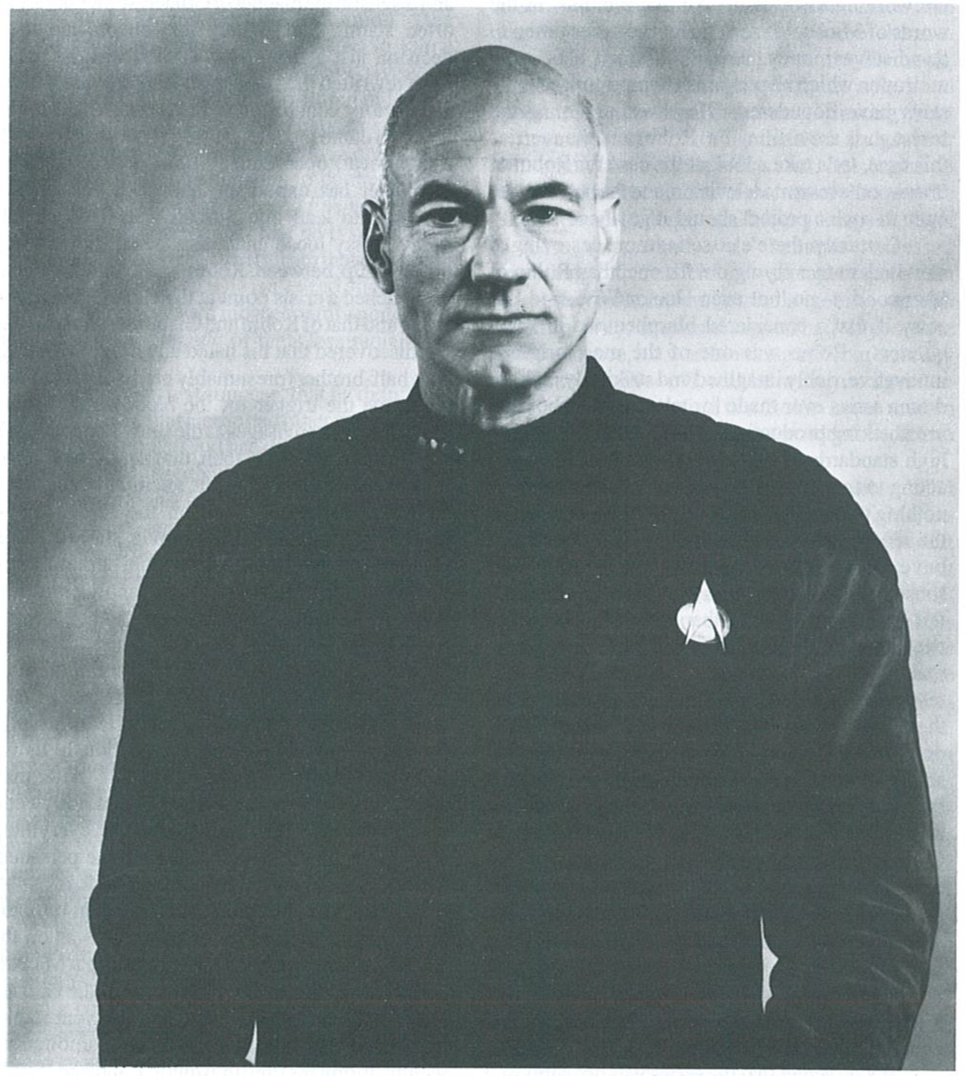
A new character joins the cast with this episode, an Ensign with a checkered past and more of an edge to her personality than is usually seen on The Next Generation.

*The Enterprise picks up a distress signal from the Federation colony on Solarian 4, near the Cardassian border. Worf detects a vessel leaving the system as they approach, and they receive an audio-only transmission: a voice identifying itself as a representative of the Bajora claims responsibility for the attack on the colony and says that as long as the Bajora are without a homeland no one will be safe in this sector of space.*

*The Cardassians annexed the Bajoran homeworld forty years ago, turning the native population out into the galaxy. Although the Bajorans have not attacked the Federation before, a new splinter group led by a man named Orta has left the settlemnt camps set aside for the Bajoran refugees and has sworn to do what they must to gain attention for their plight. After transporting survivors of the attack to the nearest starbase, Picard is given the task of finding Orta and getting him back to the camps — in return the Federation will use their influence with the Cardassians. Picard is sceptical of the chances of success, and is outraged when Admiral Kennelly assigns a new ensign to his ship without consulting him.*

*The new arrival is a Bajoran, Ensign Ro Lauren, whose abrasive character does not fit well with the established bridge crew. She no more wants to be on board than they want her, but it is better than the prison from which she has come. Rumours of a court-martial following her last mission do nothing to endear her to the crew, although Guinan makes the effort to get to know her. But Ro has reasons of her own for being on this mission ...*

Michelle Forbes plays Ro, a character deliberately designed to be more abrasive and difficult than is the norm for the crew of the Enterprise. She appeared last season in a different role in *Half a Life*. She makes the transition to Ro very smoothly indeed and seems quite comfortable in the part of someone who will shake up things just a bit on the Enterprise. Patrick Stewart has said that he amused himself for half an hour by trying to suggest that something might be developing between the Captain and Ro in the closing scene of the story — something that was not in the script. Ro will appear from time to time, much as Chief O'Brien has done. Perhaps not coincidentally, both characters have been named as likely to continue in the projected Next Generation spin-off series. ■



Patrick Stewart as Captain Picard

*© Paramount Pictures 1991*

# Return of the Wolf

## Tim Munro considers the future for Robin of Sherwood following renewed talk of a revival.

On Monday 11th November 1991, viewers of TVam's Good Morning Britain, had the pleasure of seeing Robin of Sherwood's Michael Praed and Nickolas Grace reunited, and speaking with both optimism and great enthusiasm about their hopes for the proposed revival of the show as a mini-series which, all being well, should enter production this summer. Veteran 'Robin' fans could be forgiven for treating this project with a fair degree of scepticism. After all, there have been more abortive attempts to resurrect the 'Hooded Man' than there have been false starts on Greenlight's Doctor Who Movie. But judging from Praed and Grace's statements, this time it's actually going to happen. The cast want it. The show's creator, Richard Carpenter, and its producer, Paul Knight, are working towards it. All that remains, in the words of Michael Praed, "is for the money men to do whatever money men do" — which, alas, is the rock upon which all previous attempts to revive the show have floundered. However, assuming the forest gods are smiling on Robin and the merries this time, let's take a look at the case for Robin of Sherwood's return to television, and the possibilities open to such a project should it go ahead.

Certainly, there's no series more deserving of a revival, in fact crying out for one, than Robin of Sherwood — no, not even Doctor Who, and I'm sorry if that's considered blasphemous in some quarters. Robin was one of the most original, innovative, richly imagined and strikingly realised drama series ever made for television. It boasted breathtaking production values, with consistently high standards of writing and (most of the time) acting to match, and the passage of time has done nothing to diminish these attributes — indeed, as the recent video releases and satellite screenings have demonstrated, amidst the shoddy and substandard fare of nineties television, Robin shines out even more brightly than ever. Its consistent excellence in all fields have lent it a timeless aura, making it a true classic of the medium. It is television of a quality all too rare on our screens these days, and its return would enrich ITV's drama output no end. (Here, I am assuming that any new series would maintain the high standards set by its predecessors, but with the original cast and production team back in place, and Richard Carpenter overseeing the project, I can see no reason why this should not be the case.) If that were not cause enough for a return to Sherwood Forest, such a revival would also see British television facing up to one of the most shameful pieces of unfinished business in its history; for Robin of Sherwood was one of those infuriating series that never really ended — it just stopped.

It's no secret that the series was not supposed to finish when, nor in the manner that, it did. At the time the final episode was made, plans were well advanced for a fourth and final season, which would have culminated in the second (Connery) Robin's marriage to Marion, and a "happy ending". (Incidentally, Richard Carpenter has since changed his mind about this, feeling that such an ending would be dishonest, and now expresses a preference for an apocalyptic finale in which Marion is murdered by Gisburne, and which ends with Robin and Gisburne killing each other in battle.)

Unfortunately, though, this shining example of poetic justice is no compensation for the results of Goldcrest's action. Unable to finance the fourth season on their own, HTV were forced to axe it, and Robin of Sherwood ended prematurely and most unsatisfactorily with *Time of the Wolf*.

Ever since, Richard Carpenter has made clear his unhappiness at the show's fate, and his anger and disgust at the manner of Goldcrest's withdrawal, often stating that if they had announced their decision just a few weeks earlier, then he could have rewritten the final episode to provide a more satisfactory conclusion tc the series. Instead, the decision came too late, and the show was left with a downbeat, open-ended "final" episode which, Carpenter has explained, had been deliberately designed to lead into Season 4, and which left many messy loose ends unresolved, notably the relationship between Robin and Marion (which has reached a crisis point at the end of *Time of the Wolf*) and that of Robin and Gisburne, who still has not discovered that his hated adversary is also his own half-brother (presumably his discovery of this would be the trigger for the bloody show-down Carpenter now envisages as the show's conclusion).

It's unsurprising, then, that almost as soon as the last episode had gone out, attempts began to get Robin of Sherwood back on the screen. The original plan was to make a movie, starring Jason Connery, the profits of which would hopefully pay for production of the fourth season, and a screenplay was duly written. Sadly, it was not to be. Several times the project came close to fruition. On each occasion it fell through at the last minute, most famously in 1988, when production was to take place in Hungary, the cast were reportedly all set to fly out, only to see the finance mysteriously vanish just before the project was due to roll. After that, apart from a brief moment of hope when Hollywood went Robin Hood mad for a few weeks, everything went quiet, and it looked as if even the persistent Mr. Carpenter had finally admitted defeat.

Then, last year, the rumours began; rumours that a new television series of Robin was on the cards — and most astonishingly of all, that Michael Praed would be returning to the role of the Hooded Man. After a while, another rumour went round, that Praed had put on considerable amounts of weight during his time in America, and had lost the role because he refused to diet! For some time, this prompted speculation that the new series might feature a third Robin. Thereafter, the project seemed to disappear again, and most people finally wrote it off as just another silly rumour.

However, it now seems that the idea of a Robin of Sherwood revival is very much alive and kicking, and with Jason Connery unavailable (apparently he's booked up till two years hence) the intention is indeed for Praed's Robin of Loxley to lead the merries into this four-part mini-series. (Incidentally, set your minds at rest; the rumours were false, Praed is as slim as he ever was.)

Now I've no doubt that this news has delighted the many fans who regard Jason Connery's portrayal as a grossly inferior Robin, and who point to the show's plummeting ratings during his season as proof of this. Certainly one can see the rationale behind HTV's decision — with Connery unavailable, the show's great popularity world-wide still built largely on the Praed episodes, and Praed himself more than willing to return to the role that made him famous (perhaps not realising that he was pretty stupid to quit in the first place!), it makes perfect sense for the series to re-enlist its original, more capable and more popular leading man. But this also throws up terrible problems for the series. Firstly, with Praed back as Robin, it becomes impossible (short of dying Praed's hair blond and trying to pass him off as Connery's Robin!) for the show to pick up where it left off, and resolve all those irritating loose ends which are surely a major reason for doing the new series in the first place! Secondly, whoever writes the opening episode (and I do not envy them, whoever they are) now faces the tricky task of resurrecting Robin of Loxley from the dead in a way which is both credible and does not undermine *The Greatest Enemy*, the Season 2 finale which sees Praed's death and Connery's arrival, and which is the finest and most moving episode the show has to offer.

Michael Praed as Robin and Judi Trott as Marion © *HTV West*

There are, of course, a couple of obvious ways out of this dilemma. One of these was mentioned as a possibility by Nickolas Grace during his aforementioned visit to TVam's sofa, and would involve Herne the Hunter using his magic powers to bring the first Robin back to life (presumably after Connery's Robin has been killed, probably by Gisburne and as part of the first episode teaser sequence — this could be achieved quite convincingly with a double for Connery). The full extent of Herne's powers has always been a matter for debate, but magic and sorcery have been an integral part of the series from the start, and there is the precedent of the Baron de Belleme, who most definitely returned from beyond the grave, so it is quite conceivable that Herne could do such a thing. Unfortunately, the intelligent viewer would surely feel bound to ask, "Why on earth he didn't do it in the first place, and save himself all that mucking around selecting and breaking-in the second Robin?" I can't help thinking too that such a miraculous resurrection would be somewhat of a cheap cop-out, precisely the thing Richard Carpenter was seeking to avoid when he devised the idea of the two Robins — after all, as he's said, it would have been a lot easier to just have Praed magically regenerate into Connery. Furthermore, one has to worry about the psychological effects on Marion of having lost two Robins in violent fashion, only to see the first one return from the dead within hours of his successor snuffing it! This is dangerous territory indeed — one recalls a fan cartoon of Herne standing over a dead Robin and declaring, "Not again! That's the third this week!". It would fatally undermine *The Greatest Enemy*, so much of whose effectiveness is due to the fact that Robin is really dead, and that would be criminal.

Another possibility is simply to forget all about explaining Robin's return from the undiscovered country, and to present the audience with a previously untold adventure of Robin of Loxley — in other words, to set the new series before *The Greatest Enemy*. The problem here is that the cast have visibly aged since 1985, and to try to pass them off as the ages they were then would surely strain credulity, It should also be said that however much the fans will happily accept Praed's presence without explanation, Joe and Jean Public will remember his death, and will want to know why he is suddenly alive again. If they don't get an explanation, they are going to be rather bewildered to say the least.

Which brings us to the Dallas scenario. This involves sweeping everything after *The Swords of Wayland* into the dustbin, and establishing that *The Greatest Enemy* and the Connery season never happened. Mindful of Bobby Ewing's return from the 'dead', some fans have joked that this episode should begin with Marion awakening from a dream to find Michael Praed showering under a waterfall! Such a move, though, would surely be unacceptable, since although it would at a stroke solve all those niggling loose ends from *Time of the Wolf*, it would also mean dispensing with not just the show's single finest episode, but also with some of the series strongest points. However much one may dislike the execution of the Connery season, and particularly the casting of the lead, there's no denying that it does contain some of the most exciting and dramatic ideas in the entire series, such as the aristocratic new Robin's incongruity amongst his men, his troubled relationship with Marion (who, terrified that he will meet the same fate as his predecessor, tries desperately to stop herself falling in love with him) and above all the dark secret of his blood relationship to Gisburne, which becomes like a time bomb ticking away at the heart of the series. These aspects of the Connery season, together with Richard O'Brien's magnificent Gulnar, are far too good to be casually dismissed as "all a dream" (and let's not forget, Season 3 did have it's fair share of classics, despite its many failings).

It would seem then, that whoever writes the mini-series has a problem — how to bring Praed back, without undermining or betraying what has gone before, and in a manner which enables the loose ends and tantalising, unresolved relationships of the Connery episodes to be tied up satisfactorily. It's difficult… but I think that there might just be a way of doing it.

Robin (Michael Praed) and his outlaws © *HTV West*

I should state here that this is not wholly my idea. It was first suggested to me by a friend, and subsequently kicked about between us during a drinking session. I like to think it's an interesting concept, and a broadly acceptable solution to the show's problem, but I'd be fascinated to know what others think, and what ideas they have.

Basically, the idea is this — Robin of Loxley isn't really dead. Whatever did happen atop that rocky outcrop in *The Greatest Enemy*, Robin didn't die. Now I know this appears to contradict my earlier statement that *The Greatest Enemy* relies for its effectiveness on the fact that he is dead, but I don't think this theory detracts from that episode in any way, because even if he isn't dead, the merries and Marion believe he's most certainly gone from their lives. The tragedy of their loss remains as strong as ever.

But suppose, just suppose, that he didn't die. Suppose, in fact, that Herne had other work for him to do; that the Forest God had decided the time had come for his protege to leave Sherwood, to go out into the world, and to do his work amongst the poor, the weak and dispossessed, while another man assumed the mantle of Robin i' the Hood. Thus suppose that during the Connery season, Robin is still out there somewhere, travelling the world, doing the work of Herne.

Of course, this does appear to conflict with Robin's farewell to Marion, and with the implication that it is his spirit which leads his successor to Herne ("I heard a voice," says Connery. "So… he is free," muses Herne), but apart from that it's quite amazing how much evidence there is for this theory once you start looking for it… in fact you begin to wonder if Richard Carpenter, even then, might have been writing himself an escape clause in case Praed changed his mind.

Firstly, of course, there is the surprising fact that we do not actually see Praed die. Secondly, there is the Sheriff's conspicuous failure to transport Robin's corpse back to Nottingham — thus we never see the body, and indeed, de Rainault's whole manner after Robin's 'death' is mighty suspicious. When Gisburne challenges him on the whereabouts of the body, his excuse is lame to say the least, "It was unrecognisable, Gisburne", and later — when Gisburne pursues the point — he becomes noticeably defensive. Note also the sequence where the Hooded Man rescues the merries. De Rainault's guards are paralysed with fear, believing that they face the ghost of the man they slaughtered earlier… but de Rainault, somehow knows that the ghostly figure is flesh and blood. "Kill that man," he snarls. Thinking about his uncharacteristically rattled behaviour throughout the episode's final act, one begins to wonder whether there was a moment when the Sheriff was left alone with Robin's 'corpse'… and if there was, whether de Rainualt witnessed something rather shocking — like, perhaps, a man skewered with arrows casually getting up and walking away, or even disappearing, If you want more evidence, it's worth looking at Robin's parting words to Much — "I will be with you again — later" and remembering that Robin never made a promise to Much if he knew he wouldn't be able to keep it.

Working from this idea, a new series could begin several years after *Time of the Wolf*. Marion has finally succumbed to Robin II's charms, left the nunnery and returned to Sherwood… but Gisburne has discovered that Robin II is his half-brother, and in a fury tracks him down and kills him. The Sheriff is jubilant, but in the forest Herne the Hunter vows that it is not over yet — the Hooded Man is returning to his people. Even as Marion sobs over her second husband's corpse, several miles away, a tramp-like figure is entering Nottingham through the main gate. His face is hidden by his hood, but as the first notes of Clannad's The Hooded Man bring up the titles, he lifts his head, the sunlight falls across his face… and we realise we are looking at an older, more weather-beaten, but still unmistakable, Robin of Loxley.

You can have this for nothing, Richard Carpenter. Certainly I can't think of any other route which would enable the series to bring back Praed and deal effectively with the legacy of the Connery shows.

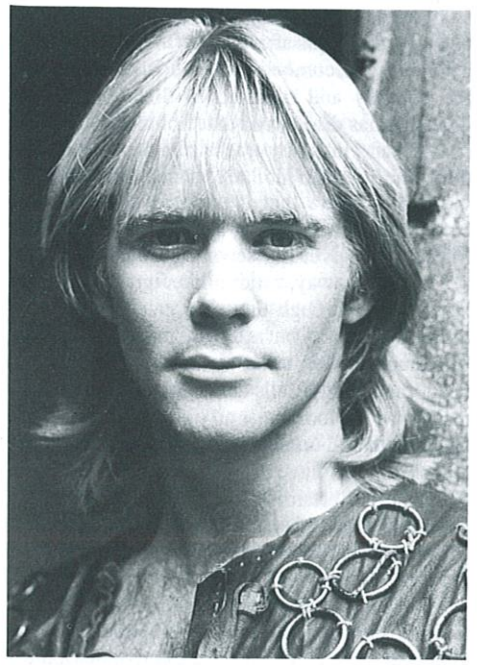
Of course, there are also other loose ends to be tied up, such as the Baron de Belleme, last seen alive and plotting revenge at the end of Season 2's *The Enchantment*. He was so obviously due to appear again, and Richard Carpenter has since confirmed that he would have turned up in Season 4, that it will be very disappointing if he doesn't cast his shadow over the mini-series. I would also hope that Gulnar is in there somewhere. He deserves to be.

Whatever happens, I'll be delighted if Robin of Sherwood comes back, and I've got my fingers firmly crossed that this time it's really going to happen. Certainly it's difficult to imagine a better time for the show's return. The series is just old enough to be gaining the rosy hue of nostalgia; the videos and satellite screenings have rekindled interest in it; the cast are all enthusiastic to return (which is a most pleasing change of attitude since the show's cancellation. At the time, many of them, particularly Nickolas Grace, were getting itchy feet; in fact Grace nearly left in mid-season, and Judi Trott had asked to be excluded from most of Season 4); and with the recent upsurge of interest in Robin Hood — brought about, it must be said, by a movie whose supposedly innovative reinterpretation of the legend owes a huge debt to Richard Carpenter (gosh, a Saracen among the Merry men, what an original idea. I wonder where they got that from?) — the moment is just right for the definitive Robin to grace our screens once more.

Ideally, of course, I'd prefer that the series could pick up from where it left off, giving us the Season 4 that Carpenter has long wished to do. But if that cannot be, the Praed mini-series should do just as well. If it goes ahead, I hope it can maintain the high standards set by the earlier series. I hope it will be faithful to what has gone before, and will resist the temptation to cheap cop-outs. I hope it will not carelessly discard the many interesting and positive ideas which came out of the Connery season. And it goes without saying, I hope that it is once again a huge popular success. It should be. Television of Robin of Sherwood's quality is all too rare.

I should also add that if Robin of Sherwood, which has had not one network repeat and insignificant merchandising to keep it in the public eye since its cancellation, can return after six years off the air, then there's hope yet for Doctor Who. Proof positive that, as the Hooded Man himself has often said (all together now…):

Nothing's forgotten. Nothing's ever forgotten.



Jason Connery as Robin © HTV West

# Brian Croucher

## To take over an established role is one of the hardest challenges an actor can face. Alan Stevens talks to the man who recreated Travis in the second series of Blake's 7.

*Did you always want to be an actor?*

No. When I left school I became an apprentice printer, but I didn't like it down in the bowels of the earth with all those machines; I felt I needed an audience. I became a Butlins Redcoat for a couple of seasons which I consider to be my National Service. I did a few sketches in the Redcoat Show and I suppose that was my first taste of acting, but I really spent most of my time there working as a lifeguard.

*Rescuing young women?*

Well no, unfortunately it wasn't. It was mostly little kids or OAPs that I rescued. There weren't any full-breasted Madonnas that went down at the deep end.

*How did your serious acting career start?*

Well, I was getting into trouble as a young man and had to find a way to employ my time, so I went to evening classes and that led onto a stage management course. I thought this was a good idea because while working in film and television as a technician I would go to all around the world.

The course also involved acting classes. You didn't have to go, but you could join the actors in improvisation etc. I found that I rather liked the acting lark and so went for an audition which I passed and that led to a three-year course.

*Apparently you were in the film musical Oliver!*

That was very early on in my career, in fact not long after that I left drama school. A friend of mine was a first assistant director and they needed someone to play a small part at the end of Oliver! So I met Carol Reed the director and I got to say "Bullseye, that's Bill Sykes' dog". Good, eh?

*In 1977 you appeared in Doctor Who. How did that part come about?*

I went to meet the director Michael Briant who was doing this story called *The Robots of Death.* He was looking for a big tall actor to play the part of a character called 'Borg' and I was the tallest person he saw that day! I had to lose a fight with a robot which unfortunately took place off-screen, so half-way through episode two I disappeared. I didn't make a lot of money out of that four-parter.

*What was Tom Baker like? I've heard that he can be a little temperamental.*

For me Tom Baker was great to work with. He has an element of danger about him which is good for an actor. You never quite know what he's going to do next, and that's a lot of watchability on both stage and screen.

*For nearly ten years after leaving Doctor Who, Tom Baker didn't get a lot of television work.*

Ten years? That's almost a life sentence. If you get typecast it's like going to prison. You don't get to do anything or if you do, it will always tend to be the same sort of thing and like prison it's difficult to get out of. Actors don't usually have much control over their lives, it's a very insecure profession.

*How did you get involved in Blake's 7?*

I did a series called Out with actor Tom Bell, playing a chap called Chris Cottle who was a good guy for a change! David Maloney, the producer of Blake's 7, saw this and offered me the part of Travis. Back to being a bad guy again, maybe?

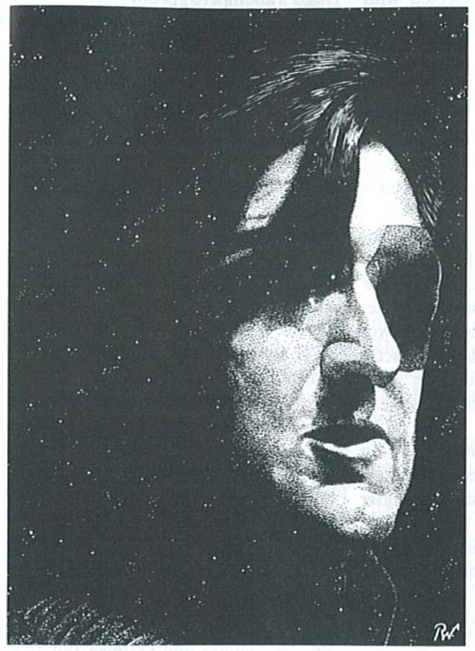
I had met David Maloney before as I had previously gone up for the part of Blake, but I think I was a bit too rough for them. I wanted to play him as a kind of Errol Flynn from the East End, but they wanted this Welsh classical actor, so I didn't get the part.

*I understand you weren't asked to portray Travis in the same way as Stephen Greif had played him. Why was that?*

It's a terrible restriction on someone if they are asked to do a carbon copy of someone else's performance, especially in a long running series. The producer David Maloney and script-editor Chris Boucher realised this and so the question never really arose. I was given a new costume and the basic character outline and was then told to interpret Travis as I saw fit.

Now at the time I had only glimpsed the show previously on television and so didn't know that Travis was originally a sort of comic strip character. No one had told me he was an archetypal villain, so when the time came I played Travis for real.

*Apparently the reason Stephen left the part in the first place was because the character was so one-dimensional. That's one of the reasons why Chris Boucher was determined in series two to give the character more depth and make him something of an anti-hero.*



Well that's good, because it shows that the writers are listening and paying attention to the actors. Writing and acting should be a two-way thing anyway. They show you the script and you show them your portrayal of it. During the next script conference they hopefully pick up on the aspects of your interpretation that they like and build on it. Of course, the drawback of working on a production line series is that you never get to see the whole picture, or know quite what the next script is going to offer.

*What aspects of Travis' character influenced your approach to the part?*

People are made up of strengths and weaknesses. That's what human beings are, a mass of conflicting drives. Sometimes it's a good idea to play a character against type. Travis was a strong character and part of that strength came from the discipline instilled in him from his army training. Part of his strength also came from his hatred of Blake, the man who had both physically and mentally scarred him. I therefore not only took this on board, but also showed the weakness and insecurity that can arise when these two strengths come into conflict. Travis was flawed, he was a human being and I wanted to show that.

*I thought your costume was very striking.*

I think the costume that I had was brilliant. Streamlined and futuristic, it was also black which gave it a lot of strength and straight away added a sinister aspect. I enjoyed wearing it and it physically gave me a start on the character.

*Towards the end Travis seemed to be motivated entirely by hate. Do you find that easy to comprehend?*

I think hate is a very interesting word, but I find it is short-lived in me as a person, because you get a lot more out of love. You can get a lot of pleasure out of love, you don't get much pleasure out of hate. It's interesting to investigate H–A–T–E and what it stands for and why people can hate long-term.

Of course if I went home one evening and found someone had broken into my home and hurt my wife and kids, I would find it difficult not to hate in my heart. It's a natural occurrence. It's not unnatural to hate, it's within us all.

*Chris Boucher said that you were unhappy with the part. Is that why you left?*

Oh no, I think he's got me completely wrong. There were certain people that I didn't enjoy working with, certain scripts that I wasn't keen on, but then that's the name of the game. I find in my work that people sometimes think I'm unhappy, but that's because I struggle a lot and care a lot about what I'm doing. I'm struggling with a portrayal to make it interesting for the viewer. Creativity can have a lot of pain to it and sometimes it shows.

When I look back on the part now, I think I would have liked to have carried on with it, because I was enjoying it. I was a bit upset that I finished after one series because things were coming together. Also I could have done with the money!

*Do you still get Blake's 7 fan mail?*

Yes I do, and I'm pleasantly surprised that people can still remember the part after all these years. They still come up to me and say that I was their hero and that they used to stay in every Tuesday night and watch me! This is interesting and flattering in a way because at the time you're just doing your job, not realising that you're influencing the life of someone who lives in Chipping Sodbury. You come to think that perhaps it was all worthwhile after all.

*Do you get money from the video releases?*

Yes, but it's not much. It's usually just enough to buy a copy of the tape.

*Did you get any money for the likenesses on the video covers?*

No, why, do I appear on them?

*You're on two of them, but they're not very flattering. One of them makes you look like Nicholas Cage.*

Oh God. Nicholas Cage, that's terrible.

*What do you remember about Quatermass?*

This was for Euston Films. I knew the director Piers Haggard who is Ryder Haggard's grandson, the writer of She and King Solomon's mines. He wanted me to be this security policeman in a scene with Sir John Mills who played Quatermass.

*What was Sir John Mills like to work with?*

He read the Daily Mail.

*Oh dear.*

The scene I appeared in was filmed at Wembley Stadium. It's funny really, but I remember as a little boy always wanting to play for Tottenham Hotspur in the FA Cup final at Wembley Stadium, but that's as far as I got.

*Is that why you had long hair and a beard, so you could pretend you were George Best?*

No, because George Best played for Manchester United. The length of hair denotes the length of unemployment. You see, it's easier to get your hair cut than it is to grow it and the sure thing is that as soon as I get it cut I'm offered the part of an ageing hippy.

*I think I remember seeing you in an episode of the Hammer House of Horror once. Is that right?*

Yeah. The House that Bled to Death. I played this voyeur called George who spent most of his time spying on a young wife through the curtains. However my strongest memory from that episode was Nicholas Ball and myself laughing at this stuffed cat!

*You returned to playing security guards with Edge of Darkness.*

That's right, I was in episode five. The cave interiors of the Northmoor hot cell were filmed in Wales at a place called Blaenau Ffestiniog. There was this old slate quarry there and inside was a huge cavern which they called the Cathedral. It was enormous and they'd named it after St Paul's Cathedral.

I was very impressed with the director Martin Campbell. He was exceptional, a man of precision and I think that showed. He knew the technique of film making and also had a good relationship with the actors and knew how to get the best out of them. I knew that Edge of Darkness was going to be a winner and I was right.

*What are you working on now?*

At the moment I'm filming a project with Bob Peck, who was Craven in Edge of Darkness. It's a three-part ecological thriller called Natural Lies for the BBC. It's about mad cow disease getting in the food chain and how the food distributors and advertising companies try to cover it up. Dennis Lawson, Sharon Duce and Sylvia Syms also appear. I play a Detective Inspector.

*Thank you, Brian Croucher.* ■

## RED DWARF MAGAZINE

### Fleetway Publications; £1.50

For the dedicated collector of cult TV related magazines and comics there is certainly a lot on the go at present. In addition to Marvel's Doctor Who Magazine, VI's TV Zone (plus specials) and Star Trek: The Next Generation poster mags, Star Trek strips (imported and reprint), scantily-clad escapes with those Lost in Space, time jumping with Quantum Leap, avenging with Steed and Mrs Peel (yes, the final issue is out at last) plus combinations of Thunderbirds strips in every permutation imaginable … Fleetway have recently unveiled their latest cathode tube-tied title: Red Dwarf Magazine.

The market of the magazine is slightly obscure, and so it is difficult to gauge its success. Like Doctor Who Magazine and defunct titles such as Blake's 7 Monthly and Planet of the Apes, it combines articles with a comic strip and assorted other items. The issues are largely colour across their forty page spreads — including the comic strip which occupies almost half the publication. The target audience appears to be sub-Viz since the gags can be suggestive and lewd, but not downright obscene (ie. the word 'goit' is used rather than 'wanker'). The articles are basic in format, yet much effort has been put into some of the other contents, such as extracts from Rimmer's diary and interviews with the designer of Better Than Life. This is largely in character with the series — a credit to scribes Steve Lyons and Chris Howarth — although perhaps the gems are the totally daft one page puzzle sections which are reminiscent of pages from books such as The Goodies File or Monty Python's Big Red Book.

The main disaster area for issue one had to be the cover: a terrible piece of stylised junk by Jon Rushby that almost put me off buying the magazine there and then (although issue two faired better, with Colin Howard rendering four excellent facial likenesses of the principle crew). The comic strip itself is a disappointment. Although the layout is imaginative, and the adaptation of a format laden with more dialogue than visuals is always tricky, it is again the likenesses of the crew captured by Alan Burrows that let the whole thing down. Whilst my initial reaction to Steed and Mrs Peel was one of horror, I soon mellowed to Ian Gibson's artwork on a second reading. However, I know many dedicated Red Dwarf fans who feel that Lister looks too much like the Cat, and that Rimmer looks too much like Lister, etc. etc.

Aside from the obligatory interviews with the stars of the show, there are still a few gems to be found for the more factually minded once the Cat's crossword puzzle has been filled in (eight 4-letter words, all of which are FISH). Issue two has a fascinating and honest insight into the US pilot for Red Dwarf, and having an episode guide that is out of sequence is a fairly wacky idea too. However, the magazine dwells principally on the later versions of the series, whereas my favourite moments

continued on page 47 …

# A Change for the Worse, my dear

## THE TWIN DILEMMA
BBC Video £10.99

It is difficult to know how to begin to review this story; everyone knows its reputation as one of the worst Doctor Who stories ever filmed. In many ways it reminds me of another poorly thought of story — *The Horns of Nimon*. Both stories I have seen recently and for both I wish I could say that the 'memory cheats', but both are just as bad as when I first saw them, in fact they are even worse!

Although there are many similarities between the two stories, and these will be discussed below, the one major difference I can see is the nature of the acting of the lead actor. Yes, both overact terribly in their respective roles, but Tom overacts in a humorous vein and had been doing so for quite a few stories beforehand. Colin, on the other hand, overacts dramatically and although this can lead to it being humorous, it is possibly the worst thing an actor can do on television. On stage one can get away with it as the audience is not that close, but on television every over-dramatic action, every roll of the eyes and every bellow is seen and heard in minute detail.

In *The Horns of Nimon* everyone was either overacting (Soldeed) or not acting at all (Teka and Seth). In *Twin Dilemma* this was not the case. Nicola Bryant was definitely overacting and turned in her worst performance ever. She appears to have been told that her character and the Doctor's are to be abrasive towards each other and proceeded to do this right from the beginning, even before the Doctor has uttered a word! I couldn't believe her acting when Peri premiered her new costume to the Doctor. Unlike Colin she showed no vocal range at all; everything she said was delivered nearly at the top of her voice.

It was very hard to tell if Edwin Richfield was acting under the mantle of Mestor, but he had a pleasant deep voice and could be clearly heard behind the mask. Romulus and Remus joined the Teka and Seth school of non-acting youngsters. When the twins claimed they were weary from doing manual calculations the two actors put as much expression in their performance as if they were having trouble reading from a cue card.

The actors playing Hugo and Edgeworth where the saving graces in the guest cast. Kevin McNally was likeable and tried very hard to overcome the costume and the lines he was given, whilst Maurice Denham rose above the dialogue he had to spout, especially the scene in which he describes Edgeworth's plan to save Jaconda.

The bit players unfortunately let things down even more; Helen Blatch's "May my bones rot" was hysterical and the various Jacondans acted perfectly in synch with the costumes they wore — they even had horns ala the Nimon!

The whole design of the story again reminded me of season 17's swansong. Was this because they were both the last studio stories of their respective seasons and all the money had run out?

The sets, costumes and props were abysmal with examples including : the underdressed television monitor in the Sylvest home; the Jacondan glue-stick guns; the control centre for the Intergalactic Task Force with its chunky computer display and walls decorated with photographic blow-ups of planets and moons; the huge Adric-like star badges on the Intergalactic Task Force's costumes; the frog masks decorating Mestor's throne-room and the War of the Worlds' snake-like control panels and tin foil covered sets on Titan III (one of which actually wobbled, i.e. the console the Doctor used to try to break the code to get out was the base). The one decent looking set was the burning remains of Hugo's spaceship strewn on Titan III, but then that was not shot in the studio.

The designer appears to have colour-coded the whole story to the Doctor's new costume, especially using the primary colours green, red and blue. We had among other things the Twins, who were in green and red, Peri changing into a costume of basically green and blue, Hugo in blue and then green, blue and silver and then green and red pillars of light connected with Mestor. Even the opening and closing titles had been altered to include this kaleidoscope of colours. JNT has said that he wanted the sixth Doctor's costume to be "totally tasteless", and by following this colour scheme the whole story looks — totally tasteless. It is a pity that Colin did not continue to wear the third Doctor's maroon velvet jacket he tried on.

Much has been said of the character of the sixth Doctor and especially what he did and said in this story. All I can add to this is that Peri's comments are very accurate. If she is supposed to represent the viewer then the production team knew exactly what they were doing with the sixth Doctor's character, which is a very disturbing thought.

I cannot see how anyone, after seeing this story, could have liked the sixth Doctor. If Colin had been able to handle the gentler moments better there may have been a possibility. Only once did I feel any empathy with the Doctor and that was in the first episode when he realised that something may have gone wrong with his regeneration.

If the above comments aren't damning enough then what about Antony Steven's script! I'm sure that Steven tried to include in this story every single cliché that he could think of. Such things as: convenient service ducts; statements such as "Zanina, you know what that means — an extra-terrestial kidnap" and "maximum penalty"; the felicitous leaving of the TARDIS doors open so that it would be recognised that someone was inside; the handy flask of 'poison' on Edgeworth's desk that the Doctor pocketed and the scene where two Jacondans knock out Hugo and capture Peri, fortuitously leaving Hugo behind to recover!

When we get to the final episode and the real reason Mestor wants the Twins is revealed, I couldn't believe the scientific gobbledegook that was thrown at the audience. Astronomically the whole thing was ridiculous and it contradicted itself. From what I could gather Mestor was going to cause Jaconda's sun to go nova (with Mestor still on Jaconda!) so that his eggs could be scattered throughout the universe. We are told that the eggs could withstand the heat of the explosion of a sun. If that is the case how were they to hatch? Further-more I couldn't understand what Edgeworth hoped to do. How would providing two more planets for the Gastropods to strip bare help him save his people? By the way, how did he become ruler of Jaconda? I thought his people were Time Lords!

There were several other inconsistencies scattered throughout the story like: How could Mestor have destroyed Hugo's squadron when Mestor was on Jaconda and Hugo must have been very near to Titan III to have crash landed on it? Why did Mestor's powers keep changing all the time? How did Mestor have the power to open the TARDIS's doors and what were the Jacondans going to do inside the TARDIS? How did the Doctor return himself and Peri to the TARDIS ten seconds before when they had been at the Titan III base for a lot longer than just 10 seconds? Just what were the other Gastropods doing on Jaconda?

Despite this there were a couple of good touches in the story, including: the actions of the Doctor and Peri trying to get out of the base on Titan III intercut with Hugo's attempt to get out of the TARDIS; the correction of Peri's pronunciation of "Lieutenant" by both the Doctor and Hugo; the sixth Doctor's statement to Mestor that he had been threatened by experts; the darkly lit corridors; the "Braveheart Tegan" quote and the allusion to *Dead Planet* with the radiation counter on the console. But these were far from enough to save this pantomime from being the turkey it is remembered as.

A few months ago I showed *The Twin Dilemma* to some friends after they had persistently requested to see it. At the end of one episode they demanded that the VCR be turned off. For me it was not a moment too soon.

**Dallas Jones**

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## CAT'S CRADLE — WARHEAD
by Andrew Cartmel

*"Tell me, who is the enemy this time?"*
*The Doctor said nothing.*
*"You know what I think?" said Shreela. "I think sometimes that perhaps you" re the enemy."*

The first thought which comes to mind about *Cat's Cradle — Warhead* is that the title could get Virgin done under the Trades Description Act. Warhead? Yes. Cat's Cradle? No way. Apart from a couple of lines about halfway through ("How is the TARDIS now?" "Waiting.") and the presence (unexplained in *Warhead*) of the silver cat in a few scenes, there's not the slightest reference in the book to the events of *Time's Crucible*, and no sign at all of any underlying plot about the Doctor's attempts to repair his ship. Indeed, the TARDIS is conspicuous by its almost total absence, Ace and the Doctor operating instead out of the Victorian house Cartmel introduced in his Fellow Travellers strip for the Monthly. Anyone buying *Warhead* in the belief that it's the second part of a trilogy could justifiably feel cheated by the actual book, and it's just as well that Virgin are abandoning linked series if they're going to go about them with this little enthusiasm. It's a pity though, as a properly done mini-series would be worth reading.

The blurb on the back is also a little misleading. "Multi-national corporations and super-rich individuals unite in a last desperate effort — not to save humankind, but to buy themselves immortality in a poisoned world"? Not exactly — the majority of the conspirators seem remarkably unenthusiastic about the immortality project, and are more willing to redirect their resources into a crash depollution programme at the book's end, while the one true believer amongst them (ignoring an old man whose interest has nothing to do with the state of the planet!) intends to apply his work to the planet's whole pollution in the long term, and genuinely believes that he's helping people by working to free them from the tyranny of limited flesh based bodies. I can't help wondering though, whether Andrew Cartmel realises that his basic concept has already been used several times in Doctor Who, most recently in *Four to Doomsday*, and most notably as the background to the original *Tenth Planet* Cybermen. Given a few rewrites (the Doctor would have to lose for one thing) *Warhead* would in fact make a rather good *Genesis of the Cybermen* tale, undoubtedly superior to the one Gerry Davis outlined …

But then the concept has been used in a number of other places as well, several of which Cartmel alludes to. Not having read Ben Elton's *Stark*, I can't say whether there is any truth in the suggestion that it and *Warhead* are related, but the Irish name of the cop involved makes it clear that the Robocop references are deliberate, while the inclusion of a pair of ambulance driving bodysnatchers, reminiscent of a clean cut Breughal and Mahler, points out the number of plot elements drawn from the Max Headroom episode *Bodybanks*. Such references are appropriate, as *Warhead* is based firmly in the 'Death of the City' genre that they, and graphic novels such as *Batman — The Dark Knight Returns*, inhabit. Set in a nightmarish near future, less than twenty years away, perhaps even sooner, as the Gameboy addicted, book hating teenage gangs roaming the streets (who could have stepped right out of Quatermass IV) seem to have been around before Ace left Perivale. Certainly, it is set close enough for Shreela's death from an Immune Deficiency disease in the opening chapter to be appallingly premature. This passage establishes right from the start that we're dealing with the undiluted version of Cartmel's darkly manipulative Doctor, and, like *Remembrance* and *Silver Nemesis*, the plot of *Warhead* describes how the Doctor tricks his enemies into unleashing a super-weapon against themselves. The twist this time being the nature of that weapon… Reflecting this, the book is split into two sections — Assembly, and Detonation.

In Assembly, the Doctor and Ace travel the world (Ace by sea and air, the Doctor by more mysterious and magical means, which possibly involve the Silver Cat) fitting together the various elements of the Doctor's masterplan. In the process, the life stories and backgrounds of the people that they meet, and whom the Doctor manipulates, provide an exceptionally wide-ranging and varingly convincing description of Cartmel's vision of the near future. But… One's left with the impression that, if he were asked to replace a light bulb, Cartmel's Doctor would begin by designing a light bulb factory, rather than checking to see whether there's a spare in the cupboard. His plan is as unnecessarily elaborate and complex as any Bond villain's. Indeed, much of the Doctor's approach throughout *Warhead* seems more reminiscent of the Pertwee era Master, particularly as he was presented in *The Mind of Evil*, than the Doctor. I can't see why the 'weapon' was sent to Turkey, making a lengthy commando raid by Ace and her group of Kurdish mercenaries necessary, in the first place. Nor can I work out why the Doctor hired a bunch of teenage thugs to find Bobby Prescott, or why he needed such an elaborate plan to get him into the Butler Institute, except to justify the ten page description of the police operation he sets in motion. After all, he's already inside the Butler Institute, using their computers to further his plan, when he makes his first appearance in *Warhead*. Perhaps I'm missing some subtle point here, but I can't help feeling that the Doctor's so busy being devious that he's forgotten what he's actually trying to do. More to the point, I can't help thinking that Andrew Cartmel was really more interested in writing a series of short stories (or perhaps comic strips — pages 219 & 220 would make a marvellous *Future Shock* for *2000AD* given a little adaptation) set in a poisoned world, and just used the Doctor and Ace to link them together. The problem with this, is that when you're presenting the Doctor as some master strategist, the significance of everything has to be explained — and it isn't. In the end, *Warhead* is as unsatisfying as an Agatha Christie in which Poirot fingers the culprit without explaining his deductions.

That doesn't mean that *Warhead* isn't an enjoyable read. Aside from a brief hiccup about 100 pages in (when the plot suddenly stops so that Cartmel can introduce a character he seems to have forgotten when establishing the rest of the cast) it's engrossing enough to keep you turning the pages, right up until the end. The world it describes is convincingly unpleasant, filled with features such as Jack Blood, the mass murdering scarecrow who hosts the twenty first century equivalent of *Going Live* (well, he's got to be better than Philip Schofield …) and comments such as "Attempted Murder — which under the current legislation meant operating as a prostitute in an area with a high incidence of HIV7". As that quote indicates, *Warhead* is fairly frank sexually, reducing the number of words off limits to Doctor Who still further (it seems unbelievable that "knickers" was still banned when *Dragonfire* came out) and includes the first (very understated) sex scenes of the series. It does, however, sail a little too close to the wind in a few places, and the juxtaposition of a sequence concerning MacPet, a sort of Virtual Reality Penthouse, with Ace's emergence from the shower seems likely to reopen the *Genesis* debate. Andrew Cartmel also goes a little over the top in one or two other areas as well. While the Top Gun-like wallow in the violence of a virtual reality dogfight works quite well to link teenagers' retreat from reality into their video games with O'Hara's desire to escape from his mortal body, the decapitated head floating in an overflowing urinal (while haemovore policemen perform a striptease around it — it is only an hallucination, but…) is really going a little too far. Even Iain Banks would have thought twice about that one…

On the strength of *Warhead*, Andrew Cartmel has got a bright future as an author of science fiction thrillers ahead of him, but it also demonstrates once and for all, that he doesn't understand Doctor Who. While it's perfectly justifiable to argue, as he does late on in the book, that science is no more valid than any other belief system, it isn't acceptable to do so in a series whose lead character had always (until Cartmel unbalanced its unique blend of science fantasy) taken great pride in his claim "I am a scientist". Similarly, his portrayal of the Doctor demonstrates that, while Messrs Cornell and Platt have done sterling work in reconciling Sylvester McCoy's Doctor with his predecessors, their version of the seventh Doctor isn't accurate to Cartmel's conception, which is fundamentally incompatible with the other six.

For that reason, though I'll definitely give Cartmel's next novel a try, I sincerely hope that it has nothing to do with Doctor Who.

**Anthony Brown**

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## BLAKE'S 7: TAPE 19
BBC Video

Someone has complained that these B7 reviews are not detailed enough. Hmm. In a sense this is not the point. As the tapes are currently being released these columns are more in the sense of a preview for those seeing episodes for the first time and a reminder for those seeing them again than actual reviews. Also this is not the forum for in-depth episode guide kind of stuff as that can be found elsewhere and (for me at least) holds no interest whatsoever. That said the reader does have a point in that we tend to be rather brief, so I'll see what I can do.

The two episodes on this tape in several ways represent the opposite poles between which season three of Blake's 7 fluctuated. One is by Ben Steed (and for some B7 fans the very name sends shivers down the spine) the other by Chris Boucher. Ben Steed's first script for the programme was *The Harvest of Kairos*, which I quite liked though I know I'm in a minority. His third and last (*Power*) I've yet to watch again, but shall review in a couple of months time. Now while I can understand why people might hate *Kairos*, *Moloch*, which we are considering here, is in fact relatively inoffensive. It can hardly claim to be Blake's 7 at its best, but there are far worse episodes (most of which were written by Allan Prior). The basic problem is that Steed's understanding of small but fundamental point about the series differed from everyone else's and most particularly from Chris Boucher's who, as script editor, is in a sense responsible. Since it is a Boucher episode which is presented alongside this Steed one, we can see clearly what is wrong.

The first thing is the characterisation. Tarrant spends most of this episode being arrogant, boorish and generally behaving like a thug. Vila spends most of it being cowardly, stupid and getting put upon by the aforementioned Tarrant. Steed treats the character without any of the respect that has been carefully built up over the preceding season. This inconsistency is glaring. The other is less obvious. Although we can assume that the alien fleet referred to was Andromedan and so from the war with which the season opened, *Moloch* operates quite outside any series continuity. What it does do, however, is fall into a little B7 category which occurred to me while watching it. There are, in season three, several of the so-called 'mysterious aliens try to take over Cally' type of episodes. *Moloch* is more of a 'Messianic expectation' episode, viz *Cygnus Alpha*, *Deliverance* (bit of a giveaway that one), *The Keeper*, *City at the Edge of the World* and so on. The women on Sardos have known for years that someone would come to set them free. It is, surprise, surprise Avon and co. who do the noble deed.

Not that it's really all that noble, being basically self-interested, and nor is any of the other behaviour directed at women in the story to be commended, particularly of the title character, the eponymous Moloch. Moloch is (supposedly) a computer, described by Section Leader Grose as he who "sees all, hears all and occasionally says something" and indeed Moloch is a creature of few words. The first thing we hear him say is, "Give her to your men". About twenty minutes later he speaks again and says, "Give her to your men". Later on he emerges from his casing, looking like one of 'The Lost' from season one's *The Web* and speaks at greater length. Unfortunately, once out of his casing he loses all comprehensibility (and credibility) and is next seen lying dead on the floor of the Liberator's teleport area. Never destined to be one of B7's better villains Moloch is played by (who else?) Deep Roy, who got better justice, even if less lines, from Robert Holmes' *Gambit* exactly a year earlier.

But what is the story actually about? Err… basically the Federation's Fifth Legion, fleeing the Andromedan hordes, have crashed into an invisible planet and discovered a machine that can replicate anything apart from living people (though it copies their knowledge) in a matter of seconds. The treacherous Section Leader lures Servalan and, inadvertently, the Liberator, there in order to copy her ship and rule the cosmos. Something like that. Of course it all goes wrong, Servalan escapes, Moloch (who turns out to be a little thingy and not a computer at all) snuffs it and our heroes escape, but not before Avon puts the replicator to good use by making a few more teleport bracelets which, as we observed a few issues ago, have been steadily diminishing in number ever since *Cygnus Alpha*. Servalan describes the Fifth Legion as "women, food and inflicting pain". On Sardos the food is artificial, the women seem to be wearing Levis and most of the violence happens off screen. It was never promising.

Before we move on a final interesting point emerges from this story, regarding the teleport. Moloch, who is clearly connected to the replicator machine, makes himself a bracelet and beams up to the Liberator. He dies because, as he discovers, he cannot exist without the machine, which is not beamed up with him, but why wasn't it? We have seen on many occasions that whatever crew members are holding is teleported with them, so why wasn't Moloch's machine? We are not told, which is hardly surprising because otherwise they'd just have had to shoot him and that would have been boring.

One of the problems with season three as a whole is that it is almost totally directionless. Neither *Moloch* nor *Death Watch* advance or fit into any kind of game plan; they are merely incidents in the aimless wandering which our heroes fall into as time goes on. They both also represent different approaches to the problem. *Moloch* tries to go backwards and has the Seven pursuing Servalan, while *Death Watch* has them pursuing their own interests. In the course of it, though, we do learn a bit more about developments in the situation which, even if it can not in any sense be called an ongoing story, forms the background framework of the season: that of Servalan's growing empire.

War has broken out between Teal and the Vandor Confederacy, but instead of slaughtering each other and causing massive damage and loss of life, Teal and Vandor each select a champion who together settle the matter in single combat. This happens about every twenty years and is described by the Teal ambassador as "war without destruction". Trek fans may notice similarities between this and the Trek episode *A Taste of Armageddon*, in which two planets fought a war by computer, calculated casualties and shunted them off into disintegration chambers. There is a close resemblance, though in *Death Watch* it is the bad, rather than the good, guys who want to start the war, and while the Trek episode did much to advocate the concept of deterrence (and did so very well) *Death Watch*, in typical B7 style, is not particularly interested in the moral issues, and just gets on with the story. The Teal champion turns out to be Tarrant's brother, played by Steven Pacey, and though surviving an assassination attempt in the opening scene gets killed rather quickly once he enters the combat zone. To no one's surprise Tarrant decides to take his place and vaporizes the Vandor champion, Vinni, who turns out to have been an android. The whole thing has been a plot by Servalan to provoke real war so that she can sail in and further expand her empire. It is all very Boucher, with several different plots chugging away, minor characters portrayed as real people rather than just extras, a whole society created in barely fifty minutes and, most important of all, the humour kept in its proper place.

One disadvantage is that this is the second 'double' story of the season and comes only two episodes after *Sarcophagus*. This needn't have been so, as it was not really necessary for Tarrant to play both roles (with different hair). After all, Deeta and Del were brothers, not twins and they never meet, but I suppose it was cheaper than hiring another actor.

*Death Watch* meshes well with other episodes in the season. We have already noted the empire-building bit. Also Dayna gets to continue her on-and-off obsession with killing Servalan (a desire she will never fulfil) who repeats her desire, voiced in *Aftermath*, to have Avon at her side and lets him go when she could have killed him. Next time we see her kiss a man she stabs him in the back. Avon gets off lightly and this time he does not refuse the offer.

In many ways *Death Watch* was the last episode of Blake's 7 as we knew it. Terry Nation returned for the last time in the next, final episode of the season which, as Anthony will doubtless observe is altogether different in style and tone and has its mind on other things than the story. *Death Watch* tells a good story well and is a high note before the rather gloomy and eschatological and highly dubious season four.

**Peter Linford**

## THE HITCH HIKER'S GUIDE TO THE GALAXY

Tape One: BBC Video 4751
Tape Two: BBC Video 4752

THE HITCH HIKER'S GUIDE TO THE GALAXY … cult SF radio comedy … by Douglas Adams … much repeated … best-selling paperback … television adaptation … produced by Alan J.W. Bell … state-of-the-art effects … animated graphics … radio controlled second head … tackier effects … repeated four times … is now available on commercial videotape for the first time.

Okay, so that's got the boring basics out of the way and now we can talk about the tapes. Since most people must know the story inside out from at least one of the concept's many incarnations, let's leap straight into the presentation of the items.

The tapes are a delight and a disappointment all rolled into one. They are clearly a throwback to the mid-eighties style of video release, and it is tempting to believe that they are the version assembled with its stereo soundtrack years ago but not released for contractual reasons (as referred to in Neil Gaiman's excellent tome *Don't Panic*).

The Hitch Hiker's Guide to the Galaxy seems to be marketed as a comedy show, and not SF, since the six episodes have been released on two cassettes that may be purchased individually (as with The Black Adder or Red Dwarf for example), despite the fact that they constitute a six part serial akin to Doctor Who releases like *Planet of the Spiders* or *The Dalek Invasion of Earth*. This is even odder when the editing clearly shows that the two tapes should be purchased together — especially since only the five principle artistes are listed on the closing credits to Tape One and all the rest of the cast have to wait until the end of Tape Two.

Closing credits to Tape One? Yes, 'fraid so. This is another compilation effort as with early Doctor Who and Blake's 7. Each tape begins with slightly altered opening credits (ie. same background, different slide captions which look very tacky) and then it's straight through the action. The first five episodes are substantially complete. This means that every half-hour the Book recaps the plot for you in case you've forgotten. Episode two, it should be noted, is the complete print which has not been screened since the original January 12th 1991 transmission — subsequently the shortened version edited for Montreux has been used. Thus the *"Wait a minute, what's this switch?"* and the definition of a quillion are restored after eleven years.

Tape Two's hacking about is a bit more noticeable. The very last shots of episode four have been deleted for starters. The last line of dialogue of episode five has been terribly redubbed (God only knows by whom) in an eager attempt to remove the closing credit music. And then we get to episode six, which contains the 'previously unseen material!' emblazoned across one corner of the tape's outer casing.

The final instalment now opens with approximately one minute of new material, principally the explanation of 'Survival, Inquiry and Sophistication' from the book and how it applies to our heroes in the black spaceship. An additional five seconds of shots with the newscaster badly superimposed on the model speaker stacks of the Disaster Area concert has also been added. And then towards the end of the story there is a new film sequence of 44 seconds duration showing Arthur and Ford surveying the beautiful new world that the Golgafrinchams have landed on, and setting off in a raft across the sea … to reappear moments later in televised footage sporting terrible false beards.

Whilst the eager fan will gloat at the extra material that totals almost two minutes, it should be pointed out that (in addition to all the removed opening and closing credits) this version is missing the Book's recap for episode six, which ran to about 1'16". The whole exercise leaves the purist hoping that, as they did with *The Brain of Morbius*, BBC Video will one day relent and reissue a complete version with all the footage in its rightful place.

The packaging for the tapes is not wildly attractive and seems to emphasise some of the tackier aspects of what looked a state-of-the-art production in 1981. BBC Video also have a notable lack of photos, as is painfully obvious by the reuse of the same photos on both covers, and by the fact that a photo from episode three is pasted on the back of the second tape.

To watch, though, The Hitch Hiker's Guide to the Galaxy is still certainly a charming and enjoyable piece. Episode one has always been a particular delight for this reviewer, and was again even on this umpteenth viewing. The remaining five segments are often unseen, but contain many fine moments, some intriguing animation and a lively score from Paddy Kingsland (surely a must for Silva Screen to release!). All the same, for me the radio version shall always rule — hailing from a dimension where Zaphod really does have two heads, Trillian doesn't have a funny voice and where thick black rods don't hold up the spaceships.

**Andrew Pixley**

## THE CHAMPIONS: The Beginning

ITC 1681; £10.99

Although screened as recently as 1984, The Champions should prove a popular release amongst fans of well-made action adventure series. The programme, which was co-created by the late Dennis Spooner, was made in tandem with Department S, which is also to be released soon, and features the adventures of Craig Sterling (Stuart Damon), Richard Barrett (William Gaunt) and Sharron Macready (Alexandra Bastedo), agents of the United Nations organisation Nemesis. Unlike The Six Million Dollar Man, which used some of the same ideas, the series uses strong characterisation and well-written scripts to hold the series together rather than concentrating on the Champions' superhuman abilities.

*The Beginning* introduces us to the three Nemesis agents as they attempt to probe the secrets of a Chinese biological warfare establishment. As they attempt to escape, their plane is shot down and they are left wounded and stranded in the Himalayan mountains. It is here that the trio are helped by the members of a lost civilisation hidden from the outside world; they are cured and given superhuman powers in order to fight evil and right wrongs. The episode works well as a pilot for the series, but the story is far from typical of the series as a whole.

*The Invisible Man* is one of the best episodes of the series and finds the Champions in the midst of a plot to steal tons of gold and smuggle it out of the country. Peter Wyngarde stars as Dr Hallam, a brilliant surgeon who appears to have an invisible ally to help him with his plot.

## THE CHAMPIONS: Operation Deep-Freeze

ITC 1682; £10.99

*Operation Deep-Freeze* shows how the limited resources of the series led to the extensive use of stock footage to replace expensive location shooting. Through the power of bought-in film, Richard and Craig visit the Antarctic to investigate what appears to be the site of illegal nuclear bomb tests. This episode works well within its limitations, but as Sharron appears only briefly it does not have the cosy feel of episodes where all three work together.

In *A Case of Lemmings*, enemies of Mafia boss Del Marco appear to be committing suicide for no apparent reason, and the Champions seem to be next on the list. Although the ideas behind this story are quite disturbing, the episode itself is quite uneven. This is one of those episode titles that sticks in the mind long after first seeing it, although one finds it hard to remember the actual plot.

## SPACE: 1999 volume three

ITC 8162; £10.99

*The Last Enemy* is a typical first season episode as Koenig tries to deal with a complex, delicate political situation by taking a series of decisions that would have done Basil Fawlty proud. The story revolves around an age-long war between two planets in orbit around the same sun but on opposite sides. As usual the planets' inhabitants consist of old men wearing duvet covers sporting Father Christmas beards and young women wearing spray-on cat suits. Although low on plot there are enough flashes and bangs to keep the techno freaks happy.

Joan Collins is the guest star for *Mission of the Darians*, which is the better of the two episodes. Koenig and Dr Russell find themselves trapped on a huge space ship after replying to an SOS call. Collins is cast as a member of a racial elite living in a small section of the ship and surviving by exploiting a genetically impure underclass, fronted by Aubrey Morris. This episode contains some very powerful scenes as the crew of the Eagle sent to investigate are subjected to a test for genetic purity by a manic Morris.

## SPACE: 1999 volume four

ITC 8163; £10.99

After appearing in The Champions as the Nemesis supremo Tremayne, Anthony Nicholls reappears in *The Troubled Spirit* as a reactionary scientist opposed to a series of revolutionary psychic experiments being conducted on Alpha. Again a potentially good plot is spoilt by Martin Landau and Barbara Bain hamming it up.

Ex-Thunderbirds star Shane (Scott Tracy) Rimmer appears in *Space Brain* which uses the *Fury from the Deep* ploy of using gallons of fire-fighting foam instead of forking out for an expensive monster costume. It is amusing that the story opens with the entire crew of Moonbase Alpha doing jigsaw puzzles; it is less amusing to find that the pace of the story doesn't improve much from there.

## SUPERCAR volume three

ITC 0793; £8.99

Four more exciting episodes from Gerry Anderson's early series which continues to amuse and entertain. In *High Tension* Doctor Beaker is kidnapped by Masterspy and Zarin, and Professor Popkiss is told to hand Supercar over as ransom. A run of the mill episode, but well written, and it is always a treat to see Masterspy in action.

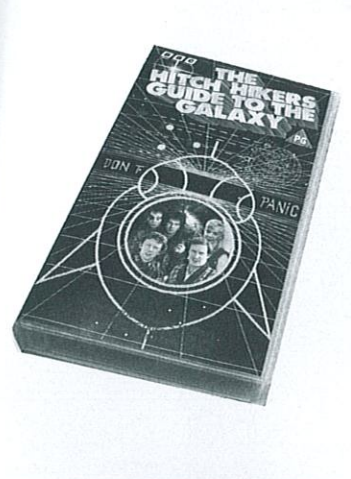
Doctor Beaker is in trouble again in *A Little Art* when he takes an interest in modern art. He is accidentally sold a painting which holds the secret to a hoard of counterfeiters' plates. This episode contains some great characters and is so well written that Supercar is hardly needed.

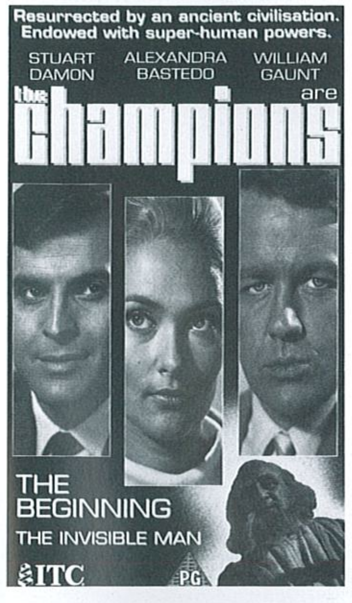
*Ice-Fall* is a mere season filler. Yet again Doctor Beaker is out of luck when he gets himself trapped beneath a ton of ice in an underground cavern. Once more Mitch is the cause of half the trouble and Mike has to save the day in Supercar.

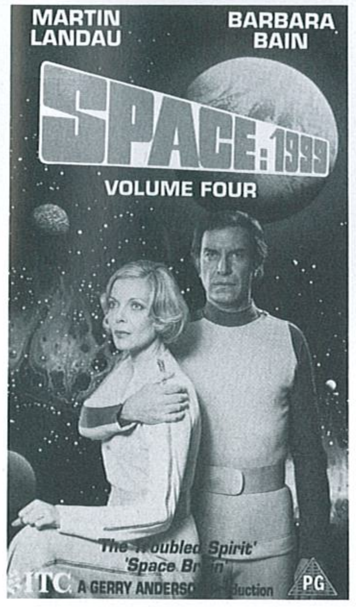
The best of the bunch, *Island Incident* utilises characters, plot and effects to the full extent. Mike and Supercar are called in by the president of a Latin American island when he is replaced by his evil brother. Mike attempts a daring underwater assault on the island to pull off a coup of his own.

The Champions, Space:1999 and Supercar were all released on April 13th.

**Anthony McKay**







### Red Dwarf Magazine

continued from page 43 …

by and large hail from the days when characters and not visuals were king, and Holly was still played with total lacklustre by the much missed Norman Lovett.

With Steve and Chris also hard at work on The Red Dwarf Programme Guide for Virgin (publication due Spring 1993 folks), it will be interesting to see how long this magazine devoted to such a high-calibre show will last.

**Andrew Pixley**

## THE PERTWEE YEARS

BBC Video; £10.99

IF, LIKE ME, you grew up under the benign and reassuring spell of Jon Pertwee's Doctor, and regard his era as one of the few good things to come out of the early seventies, then you will doubtless be eager to purchase this special compilation tape, the third in a rapidly expanding series of 'True collector's editions of vintage Doctor Who' as the video blurb puts it. Unfortunately, most true collectors are likely to be just as disappointed with *The Pertwee Years* as I was, despite the presence of the man himself to provide a commentary on the archive material, As with the previous tapes, devoted to Hartnell and Troughton, this production suffers from a shallow uninformative script and a general air of cheapness running through the linking sequences. Once again the ship is spoilt for a ha'penny of tar.

Jon seems particularly uncomfortable during the first piece to camera, as he struggles with his auto-cue on a frosty morning across the road from BBC Television Centre, looking as if he needs a few mugs of Sgt Benton's hot sweet tea. Pretty pointless really, since we move indoors after just a couple of clips from *Spearhead From Space*, to hear him pay a brief tribute to Nicholas Courtney's performance as the Brigadier, which itself leads smoothly into Pertwee's introduction of the seventh and concluding episode of *Inferno*. Quite unforgivably the script omits any recap on the story so far, which given the complex nature of the plot (including the Doctor's foray into a parallel universe) makes this episode unnecessarily abstruse to the casual viewer. Apart from that, *Inferno* is an excellent example of just how different the largely forgotten seventh season was from the character of Pertwee's era, with no Jo Grant, no Mike Yates, and no Master, but instead a much more abrasive relationship between the Doctor and the Brigadier, that culminates in the former calling the latter a 'pompous self-opinionated idiot', though he soon has to eat his words. This episode certainly has a doom-laden quality to it unlike any Pertwee story that followed, something helped enormously by the uncredited incidental music and Brian Hodgson's special sound effects — particularly effective in the location shots of the Doctor being attacked by the Primord technician. With able direction from Douglas Camfield, and an uncredited Barry Letts, and strong support from Caroline John in her last appearance as Liz Shaw, it certainly makes you wish the whole story was released on video. How about it, BBC Enterprises?

All the remaining links are filmed indoors at the same costume and special effects store seen in the Hartnell Years and given the auctions that have been taking place recently it's quite a surprise to see they've got any costumes left! Jon appears much more at ease in these surroundings as he introduces *Frontier in Space*, episode six, and at the same time pays tribute to Roger Delgado's superb performance as the Master. (Though did he really mean to say that he was a great friend before, during and after his time on Doctor Who?)

Still, Delgado's final appearance before his tragic death is one of the few things that makes this episode at all bearable, whether he's mentally towering over the Ogrons, mocking the Daleks ('Stupid tin boxes') or bantering with Katy Manning. It's just so sad that his last scene is a badly directed scuffle from which he seems to abruptly disappear. The remainder of the episode is just a sub-Blake's 7 type space opera which has dated far more than *Inferno* ever will, and which scales ever higher levels of tackiness that culminate in the mercifully short attack by the Ogron-Eater (get your freeze-frames ready for this one, folks). Oh, and if you've ever wondered how 'Deadly' Dudley Simpson got his nickname, then your answer can be found here as, believe me, he really lays it on with a trowel. Some poor acting from the supporting actors completes the picture and leads me to think that if, as Anthony Brown says, *Frontier in Space* really is a classic story then the wrong episode has been selected to represent it.

Next we have a clip from a 1973 *Blue Peter*, which features a detailed examination of the Whomobile, an example of the peculiar streak of self-indulgence that has afflicted most of the actors to have played the Doctor at one time or another. Pertwee shows off his new pride and joy (still with its temporary canopy) to a heavily bell-bottomed Peter Purves, who is suitably impressed by the various cockpit accessories, such as the television set, computer and cassette player (twin-track!). Very nice, but wouldn't it have been a good idea to also show a clip of it in action, from say, *Planet of the Spiders*?

Following this, Jon introduces some interesting test footage for the original title sequence, backed by the alternative (and virtually indescribable) version of the theme music, as heard on the overseas copy of *Carnival of Monsters*. I can only agree with his comment, "I'm glad they stuck with the original".

After this comes some film of the 20th anniversary celebrations, held at Longleat. No, I don't know what this is doing in a Pertwee Years video either, but at least it reveals what a talent the Marquis of Bath has for William Hartnell impressions.

The best is yet to come however, as Jon explains that one of the joys of presenting this tape is the opportunity to choose his own personal favourite episode from his time as the Doctor, and it would be difficult to argue with his selection of the final episode from *The Daemons*. This is the only episode for which a summary of the plot to date is given, although no explanation is provided as to why it's in black and white whereas the others are in colour, the script also neglects to mention the contribution made to the story by Robert Sloman. Starting with the excellent cliffhanger from part four, as the Master summons the Daemon Azal by means of a black magic ceremony, this is the Pertwee era at its best, with all the 'family' on top form and some of the best location filming the programme has seen. I love that final crane shot of the village square, for example. The special effects, such as the church exploding, are very effective, although I must admit Bok the gargoyle is more cute than menacing. All in all, this is a superb episode to round off the tape, which is a pity because it doesn't. Instead, Jon introduces a clip from (oh no!) *The Five Doctors*, to demonstrate how Bessie's bonnet had been extended in the years since *The Daemons* to accommodate a new engine. Then, clutching one of his old velvet jackets he's unearthed from the costume store, he declares that he's off to check whether his bonnet has extended over the years, and disappears from sight looking much more cheerful than he was at the start.

So the verdict on this video has to be a mixed one. The concept of releasing archive material in this way can only be applauded, but the problem is that the BBC are not doing it out of any obligation to the viewer, but simply to augment the revenue generated by the licence fee — hence the drive to produce the links as cheaply as possible. (Compare the Years tapes with the Star Trek 25th Anniversary programme. This is how it can be done.) Why, for example, couldn't we have seen the specially shot trailer for *The Ambassadors of Death* or something from the other forgotten season seven story *Doctor Who and the Silurians*? Finally, with the repeat of *The Sea Devils* now underway, this video is going to attract a lot of attention from the general public, who I suspect will be at a loss to figure out, for example, just what is going on in *Inferno* due to the lack of plot exposition that I've already mentioned. Or is this tape only aimed at 'True Collectors'?

Still, it is great to see Jon Pertwee again and involved in an official Doctor Who related production. Like him, I have many happy memories of his time as the Doctor. But really Jon, you deserve better than this, and I think we do too.

**Richard Fitzgerald**

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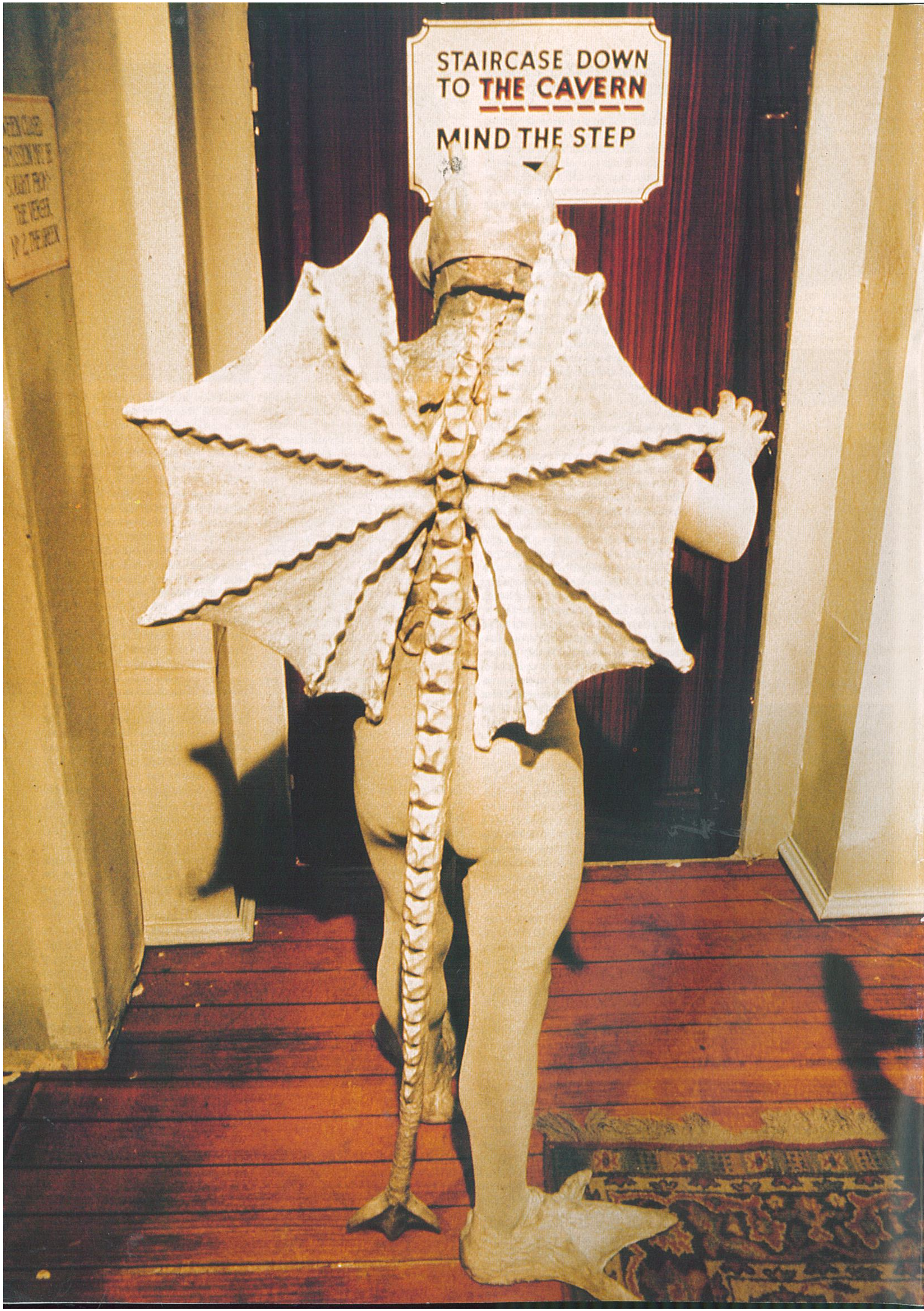
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